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Rem. 154

XXI.C.



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GALLERIES.

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T.2

N 13202241





Rembrandt del.

Chapman sculp.

REMBRANDT VAN RHYN.

Fig. 1.



T. 100000
2. 100000
A
DESCRIPTIVE CATALOGUE

OF THE

WORKS

OF

REMBRANDT,

AND OF HIS

SCHOLARS,

BOL, LIVENS, and VAN VLIET,

COMPILED FROM

THE ORIGINAL ETCHINGS,

AND FROM

THE CATALOGUES

**OF DE BURG, GERSAINT, HELLE AND GLOMY,
MARCUS, AND YVER.**

BY DANIEL DAULBY.

LIVERPOOL,

PRINTED BY J. M'CREERY,

**AND SOLD BY J. EDWARDS, PALL MALL, AND CADELL AND
DAVIES, IN THE STRAND, LONDON.**

1796.



OBSERVATIONS

ON THE

WORKS OF REMBRANDT.

THE history of a man of genius is in general that of his productions; but this remark is more peculiarly applicable to the great artist, of whose works a new Catalogue is now offered to the public. That he was the son of a miller, who occupied a windmill near the banks of the Rhine, a few miles from Leyden, and that he was born in the year 1606, is the only important information that remains respecting him, except such as is immediately connected with his profession, or with his labours.

After an unsuccessful attempt to avail himself of the advantages of a college education at Leyden, Rembrandt is said to have been indebted for his earliest instruction as a painter, to Jacques Vanzwanenburg. He afterwards studied under Peter Lastman at Amsterdam, under whose name a print is in circulation, which the author of the Supplement to the works of Rembrandt denominates *Lot and his Daughter*, but which is intended to represent *Judah and Tamar*. Had this print been in fact the production of Lastman, it would have appeared that Rembrandt had been much indebted to his preceptor, as well for the manner of his execution in his etchings, as for the stile of his design ; but it is the work of Van Noordt, probably after a design of Lastman, and is certainly posterior in point of time, to many of those of Rembrandt. The manner of Rembrandt may therefore be considered as originally his own, the result and characteristic of a peculiar genius, or of those early impressions which are antecedent to all other instruction, and which may as well be distinguished by the name of *Genius*, as by any other appellation.

But whatever instruction Rembrandt derived from his masters, it is certain, that at a very early age, he rejected their assistance, and devoting himself to the study of nature, became his own preceptor. Without a guide, he diligently pursued the path that he had chosen for himself; whether this was the best path that might have been chosen, is a question which will hereafter deserve discussion; but it is certain, that it led him to a considerable height of comparative excellence, where he may be regarded with an eye of envy by many of those more legitimate children of the art, who with much greater advantages, have not had sufficient vigour to make an equal progress.

If it be the essence of painting to present to the eye a forcible and striking representation of external objects (and whatever may have been written as to the end of the art, this is all that the painter, considered simply as a painter, has to do) there are few masters whose works can stand in competition with those of Rembrandt. The mellow brilliancy of his lights, the breadth and harmony of his middle tints, and the rich depth of his shadows, give to his pictures an ef-

fect which seems to be the work of enchantment. This however is not to be considered as merely the result of light and shadow, but must be attributed to a deeper knowledge of the principles of his art. In the composition of his pictures he has seldom been equalled, never excelled. Like a simple narrative, which illustrates some one important truth, his works have, in general, no distracting episodes, no useless appendages, all appears to converge to one point, and to bring forth the intention of the artist in the clearest view. His drawing of the human figure, though remote from elegance, is often marked with the character of nature; of such nature at least as was familiar to his eye; and on that account seldom fails to interest the spectator. His expression of the passions is always energetic; but the substratum, or countenance on which they are expressed, frequently gives them a grotesque and extravagant effect, which is apt even in the most serious subjects, to move the risibility of the spectator. To these qualifications he added a practical knowledge of his art, which enabled him to unite the most accurate touch, with the utmost rapidity of execution. His tints are placed with such harmony and

justness, that he was never obliged to mix them so as to lose their flower and freshness, but he artfully passed over them again to unite the lights and shades, and soften those colours which might be too crude, or brilliant. All is warm and mellow in his works. Like many other eminent painters he adopted at different periods of his life, a different stile. His first was more highly finished, and is beautifully exemplified in the productions of his disciple Gerard Douw. He delighted in great opposition of light and shadow, and carried his knowledge of the *chiaroscuro* to the utmost extent. It is said that the room in which he usually painted, was so disposed as to admit only a strong light, and that he caused this vivid ray to strike upon that part only which he was desirous of bringing out with the greatest effect; that, on the contrary, when he would have his grounds light, he spread behind his model a cloth of the colour of the ground he chose, and which partook of the same ray that enlightened the head; but he had resources in his genius beyond the limited effect of a light admitted into a dark chamber, and beyond any idea which such a light could suggest to him. His principles are not to be explained by any

particular rule of practice ; but are the result of general observations made in taking nature for his guide, whom he regarded with a different eye than the generality of artists. Such is the ease and freedom apparent in his works, that he may be said to have realized that excellence which Lodovico Carracci professed to have been aiming at during his whole life ; the art of producing with very little trouble, that which should have a striking effect.

The talent of painting as possessed by Rembrandt, was like a sharp weapon in the hands of a warrior, but between the power of excelling, and the proper application of that power, there seems to be no necessary connexion. On the contrary, the distinction between taste and genius is perhaps more substantial than has generally been imagined, and a great part of the productions in what are called the fine arts, are standing examples, that fertility of invention, and force of expression, have not always been accompanied by a just and accurate taste. Those painters who like Salvator Rosa, Spagnoletto, Castiglione and Rembrandt, have been in a great degree self-taught, are all of them, what, in the language of

the art, are denominated mannerists. What they have undertaken to represent, they represent well, according to the preconceived ideas which they have formed of it, and which the candour of the observer concedes to them, in consideration of their other excellencies. The efforts of a vigorous fancy, embodied to the eye in the most striking manner, and under the guidance of a refined taste, would go near to form a perfect artist; but the annals of painting suggest not the name of a single professor who can justly boast of having united in himself these excellencies. Imperfection is the lot of humanity, and the palm of excellence is due, not to him who possessing great powers, misapplies them to inferior or unworthy purposes, nor to him who directing himself by just principles, has not strength to attain the object which he has judgment to distinguish, but to the man who unites in the greatest degree the power of action with the rectitude of purpose.

In appreciating the merits of Rembrandt by these observations, we may perhaps be enabled to determine what rank he is intitled to hold among the professors of the art. Disregarding, like the rest of his countrymen as well the forms of the

antique, as the beautiful comments upon them discoverable in the works of the early Italian painters; he conceived in his own mind other ideas of the human figure, which he exemplified in an immense number of productions. In these pieces we are not to look for beauty of form, nor always for truth of outline; yet we often observe a dignity of manner, which places him in this respect, far above a mere imitator of common nature, a Teniers, a Bega, or an Ostade. Among his historical pictures, we meet at times with pieces which the first painters of Italy might have been proud to own; and even among his prints, there may be found numerous examples of historical composition which impress the mind with ideas of grandeur, and of awe, of which the raising of Lazarus, and the beautiful little print of Christ with his Disciples at Emmaus, may serve as proofs. It is true his attempts at dignity of character are not always successful; and even his gravest subjects sometimes degenerate into buffoonery or absurdity. Who can forbear a smile when the cattle and their keepers, taking fright at the appearance of the angel who announces the nativity, overturn each other in their confusion to escape; or when Christ in the attitude of a mad-

man, throws down the tables of the money changers, and furiously castigates the offenders with a tremendous bunch of cords? In his subjects of allegory, which fortunately he has but rarely attempted, he is beneath all criticism. The piece, No. 111, of the catalogue, of which an explanation is now for the first time attempted, and the print usually called *La Fortune Contraire*, are striking proofs of his want of judgment in this department.

Even the ideas of grandeur and magnificence, which are at times discoverable in the works of Rembrandt, diminish in proportion as he approached to the representation of the naked figure. He was a painter of the human dress, rather than of the human form, and is indebted for a great part of his excellence to his furs, his mantles, his turbans, and his military accoutrements, of which he is said to have formed a large collection, which he assiduously studied. His academy figures are meagre, squalid, and vulgar, and his representations of the female character are disgusting in a high degree; the heads being in general disproportionally large, the limbs and extremities ill drawn, and diminutive,

and the skin appearing to hang in wrinkles over a corpulent and ill-formed mass of flesh. Yet there is reason to suppose, that in his judgment, these grotesque productions were preferable, as models of beauty, to the chaste and elegant representation of the Italian masters, with whose works he was not totally unacquainted, and whose prints he is known to have purchased with avidity.

The genius of Rembrandt as an historical painter, will be more accurately determined by comparing it with that of a great Italian master, whom he resembled in many striking particulars. The same grandeur of composition, the same powerful effect of light and shadow, the same freshness of tints which distinguishes the works of Titian, and which the hand of time rather improves than impairs, characterize also the productions of Rembrandt. Minute criticism might perhaps point out some distinctions between them. The pencil of Rembrandt had more spirit, that of Titian more softness. The works of the former require to be seen at a certain distance, those of the latter please from whatever point they are viewed ; yet upon the whole the

Dutchman need not shrink from a comparison with the Venetian. But when the productions of these artists are estimated by the standard of just criticism, what an astonishing disparity is perceived between them! The human form, under the plastic hands of Titian, bears the character of a superior race. The muscular strength of manly age, the just proportions, and delicious glow of female beauty, and the interesting attitudes, and rosy plumpness of infancy, excite approbation which will be as unchangeable as the principles on which it is founded. But surely some malicious sprite broke in upon the dreams of Rembrandt, and presented to his imagination, as the model of beauty, the perverse caricature of humanity, which, differently modified, appears in all his works. On this, the favorite object of his idolatry, he lavished all the graces of his exquisite pencil, and, infatuated by her allurements, suffered himself to be seduced from that simplicity of unadulterated nature, which is reflected to so much advantage in the mirror of art.

It has been remarked, that had Rembrandt studied in Italy, his drawing would have been

more correct, from having the most perfect models constantly before his eyes. The observation is trite ; this would have undoubtedly been the case, but in all probability there would only have been an exchange of qualities. Rembrandt shone in defiance of drawing, taste, and grace, and it is not unlikely, that if his principal attention had been directed to purity of outline, we should never have heard of his name, except perhaps to an edition of the antique statues.

Let us however do justice to the talents of Rembrandt; and own that there are departments in which he appears to much greater advantage, than as an historical painter. Debarred by a vitiated taste from arriving at the first degree of eminence in works of imagination, he knew how to attain it when the actual model of his imitation was before his eyes, and he had only to transfer to the canvass the effect which he so well knew how to produce. Hence his portraits are deservedly held in the highest esteem, and in grandeur of character, as well as in picturesque effect, often rival the most celebrated works of Titian. The accuracy of his pencil insured a striking resemblance, whilst his skill in the ma-

nagement of light and shadow, and his thorough acquaintance with the harmony and effect of his tints, enabled him to give to his subjects an appearance of reality so striking, as in some instances to have actually imposed on the senses of the spectators. Thus, a picture of his maid-servant placed at the window of his house in Amsterdam, where he fixed his permanent residence about the year 1630, is said to have deceived the passengers for several days. This fact is at least authenticated by De Piles, who had the curiosity when he was in Holland, to inquire after this picture, and finding it was well pencilled, and possessed a great force, purchased it, and esteemed it as one of the highest ornaments of his cabinet.

From this slight inquiry into the merits of Rembrandt as a painter, it will sufficiently appear what rank he is intitled to hold among the eminent professors of the art. Excluded by the effects of a perverted and irremediable taste, from all pretensions to the first honours of his profession, he may be regarded as the most successful of those artists who have exercised great talents

upon false principles, and who may not improperly be called the empirics of the art.

His genuine works are now indeed rarely to be met with, and, whenever they are to be purchased, afford incredible prices. Among his numerous pupils there are twenty at least who distinguished themselves as artists of merit, yet in a cabinet, or at a sale, very few of their names ever appear. If a picture possess any thing of the manner of Rembrandt, it is usually attributed to him, either to enhance the value, or to flatter the possessor.

The same characteristic excellencies and defects which are discoverable in the paintings of Rembrandt, may also be traced in his etchings; which, from his own time to the present day, have been held in high estimation, and acquired only at considerable prices. This extreme partiality to his labours, has been regarded by some as a mere temporary, or fashionable preference, which would in all probability soon be transferred to the works of some other master. It requires however no extraordinary degree of judgment to discover, that this preference rests on a

more solid foundation than has generally been imagined. The prints of Rembrandt approach nearer to the excellencies of painting, than those of any other master; and such is often the harmony of their effect, that we scarcely regret the want of colour. The touch of his needle strongly resembles that of his pencil, and the intended expression is often produced by a few spirited and appropriate strokes, which surprize and delight the judicious observer. Among his prints, as well as his paintings, his portraits are the most estimable of his works. What character, what resemblance of nature, in that of Ephraim Bonus, and how inferior is that of the same person by Livens, who strove with all his talents to emulate this master-piece of art! Even his landscapes, although only the transcripts of familiar scenes, are in a fine stile, and sufficiently indicate, that if he had been conversant with the grander appearances of nature, he might in this department have rivalled a Titian, a Caracci, or a Claude.

Without a thorough conviction that the merits of Rembrandt were of a permanent, and not of a transitory nature, the editor of the fol-

lowing catalogue would scarcely have ventured to present to the public a volume, which professes to be only an arrangement of his works; but it is well known that the avidity of the public to possess these specimens of his talents, begun even in his life-time, and that he availed himself of it to his great emolument. This avidity extended itself not only to the collecting of his prints, but to the choice and variety of the impressions; and the different estimation in which the same subject was held, merely on account of a slight alteration in some unimportant part, may serve at least to shew the extreme curiosity which his works had excited. Thus the Juno without the crown, the Coppenol with the white back-ground, the Joseph with the face unshaded, and the good Samaritan with the horse's tail white, were regarded as inestimable; whilst the same subjects, without these distinctions, were considered as of little comparative value. The facility with which he could change the effect of his etchings, by altering, obliterating, or working on them again, enabled him to provide sufficient amusement for his admirers; and hence varieties frequently occur which are not easily explicable. Nor was he insensible of the value of his labours, but on

the contrary, is said to have frequently suffered himself to be solicited before he would consent to dispose of them, and it is a well attested fact, that the print of Christ Healing the Sick, usually denominated the Hundred Guilder, was so called because he refused to sell an impression of it under that price.

Of the collections of the prints of Rembrandt formed in his life-time, the most celebrated was that of Jan Six, a burgomaster of Amsterdam, whom he regarded as his particular friend and patron, and whose portrait he has given in a print which is justly esteemed as one of the scarcest and most valuable of his works. From that time to the present day, collections have been formed in almost every part of Europe, and the emulation of sovereigns has been excited, and the treasures of royalty expended in their acquisition. The liberality of princes has however frequently been rivalled by that of private individuals, who have made such collections a more particular object of their attention ; and although the collection formed by Beringhen for Louis XIV. was very extensive, it was perhaps excelled by that of M. De Burgy, at the Hague, collected

between the year 1728 and 1755, and which consisted in the whole, including the varieties, of 655 prints.

To those who engaged in the tumult of active life, are of opinion, that the time bestowed on the present publication has been wholly misapplied, the editor has no explanation to give; but to those who think that society affords opportunities for enjoyment, as well as for contention, and that the hours of leisure are not improperly past in the gratification of an innocent taste, he thinks it necessary to mention, that the collecting the prints of Rembrandt has engaged some share of his attention for several years; and although he has resided in a part of the kingdom unfavourable to pursuits of this nature, which can only be engaged in to advantage in the metropolis, yet time and assiduity have in a great degree remedied this defect, and his collection is at present such as to leave him little expectation of making any considerable addition to it. In a state of health which has precluded him from more active employment, the arrangement of this collection, whilst it afforded him no inconsiderable share of amusement, discovered to

him the errors with which the former catalogues of the works of this master, and particularly the English translations of them, abound. These arise not only from the mistakes in the dimensions of the prints, but from the descriptions, which are sometimes erroneous, sometimes unintelligible. The supplement of Pierre Yver, published at Amsterdam in 1756, has indeed corrected many of these errors, but at the same time has occasioned new ones; and besides, this work has never yet appeared in an English dress. These considerations have at length induced the editor to lay before the admirers of this great artist, a more correct and authentic catalogue of his prints than has hitherto been published, in the execution of which, he has availed himself of all the assistance which it was in his power to obtain.

With respect to the arrangement of the following catalogue, the editor has thought it indispensably necessary to adhere to the numbers of Gersaint's catalogue, by which the prints have long been distinguished in eminent collections, and in catalogues formed for sale. It is true, several instances occur, in which that writer has

described the same print under different numbers; but it was thought better to continue the same order, marking such mistakes, whenever they occurred, than to alter the whole arrangement, and thus introduce confusion into a subject which the work is intended to elucidate. In ascertaining the size of the prints, an actual and accurate measurement has been resorted to, in almost every instance, except in such prints as are regarded as *unique*, viz. Nos. 99, 148, 149, 150, 174, 176, 198, 208, 220, 231, 233, 235, 271, 274, 315, 336, and 338; and of the Doubtful, 345, 349, 351, 352, 354, 358, 359, 360, 367, and 368. The size is expressed in English measure, a circumstance essentially necessary to the utility of the work, but, unaccountably, not adverted to in the former translation. The experienced collector is however well aware, that even a variation in the size of a print, is not to be regarded as an indubitable proof of its being a copy, as such variation is frequently occasioned by the different texture or thickness of the paper. In measuring two small prints, apparently of the same size, a difference of one tenth of an inch, or more, may sometimes be found, and when the paper is materially different, the

sizes will vary accordingly. The numbers marked thus (*) are M. M. Helle and Glomy's additions to the catalogue of M. Gersaint, and are, many of them erroneous.

In order to ascertain with some precision, the different degrees of comparative rarity attributed to these prints, the following definite terms have been employed in the ensuing catalogue, in preference to vague and general expressions; *scarce, very scarce, extremely rare, presque-unique, unique.*

To this catalogue of the prints of Rembrandt, a more complete list of engravings by other masters after his works is given, than has ever before been published. It is not however by any means offered as a perfect one, but as the best which the editor has been enabled to procure.

Rembrandt died at Amsterdam in the year 1674, at the age of sixty-eight, leaving a son named Titus, whom he educated in his own profession, in which however it does not appear that he ever attained any great degree of eminence.

Had the talents of Rembrandt been less conspicuous, his name would have been immortalized by the celebrity of his school; which produced the following eminent painters, Gerard Douw, Leonard Bramer, Ferdinand Bol, John George Van Vliet, Gerbrand Vanden Eeckhout, Govert Flinck, besides many other celebrated artists. John Livens is not certainly known to have been his disciple, although he closely imitated his manner, and copied some of his prints.

Several of his scholars have etched either after the works of their master, or from subjects in his stile, of their own invention; a list of these works, of which many are rare and estimable, was deemed a necessary addition to the present catalogue; and the editor has therefore given it in as complete a manner as his researches would allow.

The etchings of Rembrandt consist of about 383 pieces, besides about 237 variations, and 53 doubtful, and may be classed nearly as under ;

Portraits of Rembrandt	27 variations	17
Old Testament	18	10
New Testament	61	54
Pious Subjects	11	8
Fancy Pieces	50	26
Beggars	26	17
Free Subjects	6	4
Academical Subjects	14	8
Landscapes	50	15
Portraits of Men	29	33
Fancy Heads	58	28
Portraits of Women	20	16
Studies	13	1
	383	237



A DESCRIPTIVE CATALOGUE, &c.

I. PORTRAITS OF REMBRANDT,

OR

HEADS WHICH RESEMBLE HIM.

1 THE PORTRAIT OF REMBRANDT DRAWING.

This portrait is a mezzotinto, done after *Rembrandt* by *Van Gole*; and therefore improperly placed by *Gersaint* at the head of his works, instead of being inserted in the catalogue of portraits engraved after him by different artists.

12⁶/₁₆ — 9²/₁₆

The *first* impression is without the inscription.

2 THE BUST OF A YOUNG MAN, RESEMBLING REMBRANDT.

The figure is placed towards the left side of the print, from whence the light comes in; the body is

turned to the right, but the face is seen in front; the nose is broad, the eyes are small, the hair is bushy, standing up on the crown and frizzled; the neck-band is seen over the habit, and divides in the middle. The ground is light, except a faint shadow at the bottom to the right, a little above which is written *Rt.* A fine impression ~~is~~ *very scarce.*

$$2 \frac{2}{10} - 2$$

3. A HEAD, VERY MUCH RESEMBLING REMBRANDT, WELL ETCHED, AND HIGHLY FINISHED.

This is a full front, with *moustaches*; the head is covered with a cap or bonnet, which is set a little on the left side, on which side the hair is short, but is long and curled on the right; it is etched no lower than the neck, and is light on the right side.

$$2 - 1 \frac{7}{10}$$

- ✓ 4. ANOTHER PORTRAIT OF REMBRANDT, CALLED THE BIRD OF PREY PORTRAIT.

Of this print there is no good impression, and the few impressions that are extant are *extremely rare*, being more scarce than any other portrait of this master. As it has no great merit it is probable that he destroyed the plate. It is seen nearly in front, the hair is frizzled as usual, and the head covered with a slashed bonnet with a feather in it. The body is directed towards the left, and the habit is furnished with button-holes on both sides, and on the sleeves, which are slashed in the *Brandenbourg* fashion. On his right hand a falcon is perched.

$$5 - 3 \frac{9}{10}$$

5. A BUST OF A YOUNG MAN RESEMBLING REMBRANDT.

Rembrandt is always distinguished by the largeness of his nose, and the roundness of his visage, by his frizled bristly hair, and the thickness of his lips. This piece is strongly etched, the lines are coarse and thick. The head is uncovered, and seen nearly in front; the neck-band is open before. The light comes in on the right side, full on the cheek and the shoulder. The ground is light on the left, nearly as high as the top of the head, the rest of it is shadowed. This is likewise one of the *most rare of Rembrandt's* portraits.

$$2\frac{7}{16} - 2\frac{5}{16}$$

6. A SMALL HEAD STOOPING, SOMEWHAT RESEMBLING REMBRANDT.

This head is uncovered, and seen nearly in front; the visage is round, the hair shocky and frizled, the nose thick, and the eyes almost shut. It is turned a little towards the right, and shadowed on the left side; the shoulders are expressed only by a single stroke on each side, and the breast is lightly shadowed with the single stroke. The ground is entirely white.

Of this piece, which is etched with a strong point, and is *very scarce*, there are *three* impressions.

The *first* is merely an unfinished sketch, and measures $2\frac{5}{16}$ by $1\frac{9}{16}$ at the top, and two inches at the bottom, and may be regarded as *presque-unique*.

The *second* is more finished, the face, and particularly the

chin, is more worked on, and this impression is with the bur, and measures somewhat more in height than the third impression. It is *extremely rare*.

The *third* impression is that which has been particularly described, and measures $1\frac{7}{8}$ by $1\frac{6}{8}$.

7 A BUST OF A YOUNG MAN, RESEMBLING REMBRANDT, COARSELY ETCHED.

In this piece the strokes are broad and black. It is however undoubtedly the work of *Rembrandt*, and appears to be wrought in his first manner. The head is seen in front, and is covered with a fur cap, which is higher on the right side than on the left. The hair is curled, but falls down on his right shoulder, and is short on the other side; the body is directed towards the left, from whence the light comes in. The ground is light, except a small part to the right, which is shadowed with the double stroke as high as the shoulder. Though this piece is not above mediocrity, yet it is *extremely rare*. It measures $2\frac{5}{8}$ by $2\frac{4}{8}$ in its present reduced state, but before it was cut it measured near an inch more each way.

✓ 8 A PORTRAIT OF REMBRANDT WHILST HE WAS YOUNG.

This portrait is designed with taste, and highly finished with a fine point, a good impression is *very scarce*. The head, which is seen nearly in front, is covered with a common hat, turned up over his left eye. The hair, which is very finely executed, appears on each side of the face, and on his left side hangs down to the shoulder; the body is directed to

the left, and covered with a rich mantle, turned up with fur, and a little raised upon his right shoulder. Round the neck is a ruff, laced and plaited; his left hand, on which is a glove, is adorned with a laced ruffle. The light comes in on the right side. It is *scarce*.

5⁸₁₀ — 5¹₁₀

Of this piece there are *four* impressions.

In the *first*, which is *presque-unique*, only the head, hair, and hat, are expressed; the body is not made out.

In the *second* impression, which is *extremely rare*, the ruff is less laboured, and the lace is almost imperceptible, the back ground on the left side is covered with strokes in different directions, instead of being left wholly light, as in the *fourth* impression, and upon the whole it is much superior in beauty and effect.

The *third* impression, which is *very scarce*, differs from the *second* in having written near the top, on the right, *Rembrandt f.* and on the left, near the top, *Rt.* 1631.

The *fourth* impression is that which has been described.

9 A HEAD RESEMBLING REMBRANDT.

His distinguishing feature, a large broad nose, is particularly shewn in this print; the hair is frizled, as well on the crown of the head, as on each side of the face, and falls on the shoulder. The beard is short and downy, with *moustaches*, the eye-brows are contracted, and the countenance has the air of grimace. The face is nearly in front, directed towards the left, and shadowed on that side. The shoulder is scarcely marked with a single stroke, but there is a

shadow under the chin. The ground is white. It is etched in a good taste, and is *scarce*.

$$2\frac{6}{10} - 2\frac{4}{10}$$

Of this there are *three* impressions.

The *first* is *extremely rare*, and measures $3\frac{1}{10}$ by 3.

The *second* impression, which is *very scarce*, measures $2\frac{6}{10}$ by $2\frac{4}{10}$ and is that which has been described.

The *third* impression is more worked upon on the face, and under the chin, and is *scarce*.

***10 A HEAD OF REMBRANDT, IN A CAP WHICH IS MORE HIGHLY FINISHED THAN THE PORTRAIT.**

It is said to measure $4\frac{2}{10}$ square. This print is an addition to those described by *Gersaint*, supposed to to have been met with by *Messrs. Helle and Glomy*, but in reality there is no such print.

***11 A PORTRAIT RESEMBLING REMBRANDT, LIGHTLY ETCHED ON A NARROW PLATE AND UNFINISHED.**

The head is covered with a cap, ornamented with a feather. The face is a full front, and is only an outline, except being a little shadowed about the chin, and in the back-ground at the top. It is *extremely rare*.

$$4\frac{8}{10} - 2\frac{5}{10}$$

***12 A PORTRAIT OF REMBRANDT, ETCHED IN THE EARLY PART OF HIS LIFE.**

The head is covered with a very flat cap. It is said to measure $3\frac{5}{10}$ by $2\frac{4}{10}$ and to be *very scarce*. This is supposed to be the same with N°. 294, otherwise there is no such print by *Rembrandt*.

13 A BUST OF A YOUNG MAN, RESEMBLING REMBRANDT.

The head is uncovered, and the hair frizzled. The face is a three-quarters, turned to the right, and shadowed on the opposite side. The eyes are very small, and made so black as to be displeasing; the nose is large and the mouth drawn together. The ground is shaded only on the left side. This piece is *extremely rare*. *P. Yver* thinks it inferior to the works of *Rembrandt*, and probably executed by his disciple *Livens*.

3 — $2\frac{5}{10}$

14 A BUST, IN WHICH THERE IS SOME RESEMBLANCE OF REMBRANDT IN HIS YOUTH.

The head is uncovered, and shadowed on the left side, the face is a full front, the hair is frizzled, a little standing up. The body is covered with a fur cloak, and turned towards the left. This print is distinguished by two small strokes which are drawn nearly parallel, and cross the tuft of hair at the top of the head.

Of this there are *two* impressions.

The *first* is *extremely rare*, and not mentioned either in *Gersaint's* catalogue or the supplement. To the left within the two strokes, is written *Rt. 1630*.

3 — 3

In the *second* impression, of the above date only the figures 30 remain, the rest being intirely cut off.

$2\frac{9}{10}$ — $2\frac{4}{10}$

*15 A PORTRAIT OF REMBRANDT WHEN YOUNG.

The head is seen in front in a mezetin cap. The

arms are wrapped in a mantle or cloak thrown over his right shoulder, but his left elbow is exposed. The face and hair are shaded to the left; the body is etched with little more than the single point, except a slight shade on the left. The back-ground is also shaded to the left of the head, and there are a few strokes towards the bottom on the right side. It is *very scarce*.

$$3\frac{5}{10} - 2\frac{8}{10}$$

*16 A BUST OF TITUS, SON OF REMBRANDT.

This piece is coarsely scratched in an irregular oval, bounded with a sort of chain-work. It is a full face, with a cap on. The effect is very strong; the light comes full on his left cheek, and on the lower part of the nose, which is very broad, and just catches his right cheek. The eyes and the rest of the face are in deep shade. The light likewise falls strong on the body between his left shoulder and breast. The hair is thick and frizled. This print is *extremely rare*.

$$2\frac{3}{10} - 2$$

*17 A SMALL PORTRAIT OF REMBRANDT IN A CAP AND FUR CLOAK.

It is said to be a three-quarters front, and turned to the right; the head is a little inclined as if looking downwards. But there is no such print by *Rembrandt*, unless it be the same with N°. 299.

18 A BUST OF A YOUNG MAN RESEMBLING REMBRANDT.

It is a three-quarters view, turned to the left, and shadowed on the same side; the hair is frizled and

stands up towards the top of the head, the mouth is open, and the under lip thrust out, which gives the countenance an expression of pain. The garment is open at the top. The ground is white, except the bottom to the left, which is a little etched upon ; and on the top on she same side, is faintly written *Rt.* 1630. It is *very scarce*.

$$2\frac{5}{16} - 2\frac{4}{16}$$

Of this piece there are *three* impressions.

In the *first* impression, which is *extremely rare*, the plate is $3\frac{2}{16}$ by $2\frac{7}{16}$

19 A BUST WHICH RESEMBLES REMBRANDT IN HIS YOUTH.

The head is seen in front, covered with a fur cap, which is highest on the right side. The robe, which is turned up with fur, is open at the top. It is shadowed on the left side. The ground is light, except some double strokes on the left, as high as the shoulder ; and at the top on the same side, is written *Rt.* 1631. This print is *scarce*. It measures, including a space at the bottom of the plate of $\frac{2}{16}$ of an inch,

$$2\frac{5}{16} - 2\frac{2}{16}$$

20 A BUST RESEMBLING REMBRANDT.

The head is a three-quarters, the hair, as usual, is frizled, and stands upright on the crown, though it comes so low on the forehead as nearly to reach the eyebrows. The face is directed towards the left, and is shadowed on the same side. The body is wrapped round with a cloak, which has a cape that turns back, and is buttoned before. The ground is shaded on the

left side, towards the bottom. At the top, on the same side, appears *Rt.* 1631. This piece is *scarce*. It measures, including a margin at bottom of $\frac{2}{16}$ of an inch, and one on the left side of $\frac{1}{16}$ of an inch,

$$2\frac{6}{16} - 2\frac{1}{16}$$

Of this bust there are *two* impressions.

The *second* impression has been retouched and strengthened, as well in the head as in the habit, and on the left side the hair falls as low as the mouth. It has not however the character of *Rembrandt's* point, and is most probably retouched by another hand.

21 A BUST VERY MUCH RESEMBLING REMBRANDT.

The head is seen in front, covered with a high fur cap, in the shape of a turban. The hair is short and curled, the shoulders are covered with a cloak faced with fur. The light comes full on his left cheek. Above, on the left, is written *Rt.* 1631. This is a spirited etching.

$$2\frac{5}{16} - 2\frac{2}{16}$$

Of this piece there is a copy reversed.

22 A PORTRAIT OF REMBRANDT.

This is a bust, the face nearly a full front, but the body more turned to the left. The light comes full on the lower part of his left cheek, and on his left shoulder. The rest of the face, and of the figure, is in shade. The head is covered with the usual cap, placed on one side. Round the neck is a kind of scarf, that hangs down behind, and a small epaulette on his left shoulder. The hair hangs loosely on the shoulder. The back ground is white, except a few strokes at the bottom on the right, and some cross etchings on the left.

In a margin, at the bottom, of nearly half an inch, is written *Rembrandt f. 1633.*

$$5\frac{2}{10} - 4\frac{1}{10}$$

Of this print there are *three* impressions.

The *first* is without the name and date, and is not so highly finished in many parts. It measures $5\frac{2}{10}$ by $4\frac{6}{10}$ and is *extremely rare*.

The *second* impression, which is *very scarce*, is likewise less finished, but is the same size as the *third* impression, which is already described.

✓ 23 A PORTRAIT OF REMBRANDT, WITH A DRAWN SABRE.

This piece is *extremely* well executed. He is seen in front with a richly ornamented cap, his hair is full and frizled, and he has *moustaches*. In his right hand he holds a glittering sabre. His habit is embroidered, and the top enriched with ermine and a string of jewels. The back-ground is shaded on the left as high as the shoulder. At the top, on the left, is written *Rembranda f. 1634.* It is *scarce*.

$$4\frac{8}{10} - 4.$$

✓ 24 THE PORTRAITS OF REMBRANDT AND HIS WIFE.

Rembrandt is sitting on the right side of the print, before a table, on which he rests his left hand, holding a porte-crayon, in the attitude of drawing. He has on the mezetin cap, with a feather in it. His face is a full front, his body inclined to the left. His hair is frizled, and he has *moustaches*. To the left, behind the table, sits his wife; her face is turned a little to the right. The back of her chair appears. The back ground is white, except a few etchings be-

tween the lower part of the faces. In the left corner at the top, is written *Rembrandt f. 1636*.

$$4\frac{1}{16} - 3\frac{6}{16}$$

25 A PORTRAIT OF REMBRANDT IN THE MEZETIN CAP AND FEATHER.

This piece is executed in a good taste. It is nearly a full face, in the mezetin cap, with a feather at the side. He has *moustaches*, and his beard is rather long and thin. The body is covered with a rich mantle faced with fur, and embroidered, from under which his left arm is discovered, the hand being in the breast. The back-ground is white, except a few cross etchings above his right shoulder. Towards the top, on the left, appears *Rembrandt f. 1638*.

$$5\frac{3}{16} - 4\frac{1}{16}$$

26 A FINE PORTRAIT OF REMBRANDT.

This piece is designed with taste, and extremely well executed. It is a half-length, the face more inclined to a three-quarters, than a full front. The hair is long and curled, hanging on the shoulders, and he has long *moustaches*. The head is covered with the mezetin cap, set on one side; the body is wrapped in a rich mantle, and is turned towards the left. His left arm is supported on a piece of stone-work; his left hand, on which is a glove, appears from under his mantle. His right is placed upon his breast. The back ground is white, except a few strokes near the bottom to the right. In the left corner on the top is written *Rembrandt f. 1639*.

$$8\frac{1}{16} - 6\frac{4}{16}$$

27 THE PORTRAIT OF REMBRANDT DRAWING.

In this portrait *Rembrandt* has laid aside the superb cap and feather, and represented himself as a complete *Dutch* character. This print is finely etched, and highly finished in his dark manner. It is a full front, half-length. His head is covered with a narrow brimmed hat, his garment is very plain, and open at the neck. He is sitting at a table, which is in the front of the print, and holds a crayon in his right hand, with which he is drawing on paper, placed upon a book, on which he rests his left. Upon the left side is a casement open, through which a landscape is seen at a distance. Of this piece the strongest impressions are the best, the strokes of the plate being extremely light and tender. On a short curtain or screen, hanging from the top of the casement is written *Rembrandt f. 1648*. It measures on the right side $6\frac{3}{16}$, and on the left $6\frac{1}{16}$ by $5\frac{1}{16}$.

Of this print there are *three* distinct impressions.

The *first* impression is *extremely rare*. It is before the insertion of the name and date. The inside of the casement, and the hands and ruffles, are all white, and the book and table much less finished. The landscape likewise is wanting.

The *second* impression is *very scarce*. The landscape is still wanting. The inside of the casement is less shaded than in the finished print. The habit, book, papers, covering of the table, and the hands, are all less wrought upon, and the ruffle is white. This impression is the best, and produces a fine effect.

There is a good copy of this print in the same direction as the original.

✓ 28 A PORTRAIT OF REMBRANDT IN AN OVAL.

The face is a three-quarters, the body is turned to the right, and shadowed on the left, the hair is strong and curling, and he has *moustaches*. On the crown of his head is a light cap or *calotte*, with a feather in front; he is clad in a kind of *Persian* habit, which is fastened before with a clasp, and has on his breast an officer's gorget, over which is thrown a striped scarf. The ground is lightly shaded round the oval, on the upper part, and is a little darker above his right shoulder. On the right side is written *Rembrandt f. 1654.*

$$5\frac{1}{10} - 4\frac{2}{10}$$

Of this portrait there are *three* different impressions.

*1 among the Prints
off. by Wilson 10
St. 300 8/- & decline?*
The *first* is so *extremely rare*, that it is believed there were not more than *two* in *Holland* when *Gersaint* made his catalogue, viz. one in the collection of *M. Van Leyden*, the other in that of *M. le Conseiller Muilman* at *Amsterdam*. In the two other impressions the figure is only a bust, but in this it is discovered to the knee, the left hand holds a naked sabre that hangs down to the bottom of the plate, which is $7\frac{2}{10}$ by $6\frac{4}{10}$.

✓ In the *second* impression, which is *very scarce*, there is a kind of square formed by an outline at each extremity of the oval, before the plate was cut to that shape. There is a copy of this print reversed, in the oval, and another in the square.

II. SCRIPTURE SUBJECTS

FROM THE

OLD TESTAMENT.

✓ *20 ADAM AND EVE.

They are represented naked in Paradise, *Eve* appears standing in the front of the print, with the forbidden fruit, of which she persuades *Adam* to eat. *Adam*, who is standing to the left, seems to refuse the fruit, and to remonstrate against the crime. To the right is the trunk of a tree, upon which Satan is represented, under the figure of a large winged serpent, holding another apple in his mouth. In the remotest part of the landscape, towards the right, an elephant is discovered. *Rembrandt's* skill in expressing naked figures was very defective. In this piece the heads are disagreeable; but upon the whole it produces that effect which distinguishes the works of this great master. In the margin of the print is written *Rembrandt f. 1648*. A good impression is rarely to be found.

$$6\frac{4}{10} - 4\frac{6}{10}$$

In the catalogue of *Marcus's* prints, mention is made of an earlier impression, which is less wrought on, particularly in the figure of *Eve*.

"I have not" - a ...
 ...
 ...

✓ 30 ABRAHAM ENTERTAINING THE THREE ANGELS.

Abraham is seated near the door of his house, at table with the *Angels*; one of which (to the left) sits on the table itself. They are not represented with that youth and light appearance supposed to be consistent with their character; that in front has a very Jew-like appearance, and that on the right looks like an old man. The patriarch holds a cup in his right hand as intending to drink. *Sarah* is discovered listening at the back of the house door, and appears to smile at the promise which she is supposed to hear the *Angels* make to *Abraham* of a son. Behind them is a boy drawing water out of a well. The back-ground is filled up with trees. To the left, at the bottom, is discovered with some difficulty, *Rembrandt* f. 1656.

$$6\frac{3}{10} - 5\frac{2}{10}$$

✓ 31 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.

In this piece the buildings, as well as the figures, are extremely well executed in a rich stile of composition. *Abraham* stands with his right foot on the first step, at the door of the house. *Hagar* and *Ishmael* are just departing from him, the former, with her face nearly covered, appears to be weeping. *Sarah* is leaning through a window, pleased at their departure. *Isaac* is seen within the door, from which a dog is descending the steps. At the top, to the right, is written *Rembrandt* f. 1637.

$$5 - 3\frac{7}{10}$$

✓ 32 ABRAHAM WITH HIS SON ISAAC.

Rembrandt has chosen for this subject, the moment in which *Isaac* asks his father, where is the offering? *Abraham* is represented as explaining to him the command which he had received from Heaven; his right hand is upon his breast, and with his left he points upwards. *Isaac* stands before him to the right, in the attitude of attention, sustaining with his hands a faggot, which he is supposed just to have taken from his shoulder and placed with one end upon the ground. To the left is a fire-pot with lighted embers in it. At the bottom on the left is written *Rembrant*, 1645, the *d* being omitted.

6 $\frac{1}{10}$ — 5

Of this print, which is arched, there is a good copy reversed without name or date.

✓ 33 ABRAHAM'S SACRIFICE.

Abraham is in the middle of the piece; in his left hand he holds a sacrificial knife, and with his right he covers the eyes of his son *Isaac*, who is kneeling, and leans over his father's right knee. The Angel comes behind *Abraham*, and arrests both his arms. On an altar a vessel is placed to receive the blood of the victim. On the left is a turban, and some drapery. To the right, below the summit of the mountain, are seen two attendants in waiting, with a laden ass; and at a distance two travellers are coming down a hill. This piece is executed with spirit.

At the bottom, to the right, is written *Rembrandt f. 1655*, the *d* is written backwards, as is likewise the 6.

$$6\frac{2}{10} - 5\frac{2}{10}$$

Of this there is a copy reversed, without *Rembrandt's* name, or the date, apparently by the same person who copied the last print; they are both of them well executed, but possess not the spirit of the originals.

✓ 34 FOUR PRINTS FOR A SPANISH BOOK.

These prints were all etched on one plate, an impression of which is very rarely to be met with entire; when it is, it measures 11 by $6\frac{2}{10}$. At the left corner at the bottom, below the subject of the *first*, *second*, and *third*, and within *that* of the *fourth*, is written *Rembrandt f. 1655*. The book is written by *Manassah Ben Israel*, a *Jew*, whose portrait is likewise prefixed to the work, and is classed among the PORTRAITS in the present catalogue.

JACOB'S LADDER is the subject of the *first* of these pieces. In the upper part of the print several angels are represented on a ladder, encircled with a kind of glory; and *Jacob* is lying on the ground asleep. His head leans on his left hand, and his staff is seen coming from under him near his feet. It measures $4\frac{2}{10}$ by $2\frac{3}{10}$ within the lines of the subject.

Of this piece there are *four* impressions.

In the *first* impression the objects are all more clearly expressed. *Jacob*, with the ladder and its steps, are distinctly seen.

In the *second*, the steps of the ladder are not perceived, and the whole is darker.

In the *third*, the sides of the ladder are not seen ; and the figure of *Jacob* is not so dark as in the *second* impression.

In the *fourth* every part is still darker, and the figure of *Jacob* is with difficulty to be made out.

THE COMBAT OF DAVID WITH GOLIATH, is the subject of the *second*. *David* is placed on the right, and *Goliath* on the left of the print, in a cuirass and helmet, and has a shield on his right arm. *David* is preparing to use his sling. They are on higher ground than the army, the heads of the soldiers being but just discovered over the fore-ground.

$$4\frac{2}{10} - 2\frac{9}{10}$$

There are two impressions, the *first* and *scarcest*, is less worked upon about the head of *David*.

THE IMAGE WHICH NEBUCHADNEZZAR SAW IN HIS DREAM, is the subject of the *third*.

$$3\frac{9}{10} - 2\frac{7}{10}$$

Of this piece there are *three* impressions, very different from each other.

✓ The *first* and *most rare*, is that wherein the trunk of the image appears in the air, separated from the legs, which seem to be falling to the ground ; on the right side of which, different rays or flashes of light are disposed in angles. Beneath the image is a pedestal, on which it is supposed to have stood.

✓ In the *second* impression the legs are not separated from the body, but only divided at the ancles ; to the right is seen part of a large terrestrial globe. In this and the *third* impression, over the image is an arch, meant to convey the idea of its having been set up in a niche on a pedestal.

✓ The *third*, and most common impression differs from the second, in having the names of several nations written on different parts of the image. On the navel is written *Graci*, upon the fillet on the forehead *Babel*, upon his right shoulder *Persi*, upon his left shoulder *Medi*, along his right leg *Romani*, and along his left leg *Mahometani*. The drapery round the head is also enlarged, and reaches down almost to the eye-brows, and the ear is no longer to be distinguished.

✓ THE VISION OF EZEKIEL is the subject of the *fourth* and last of these pieces. At the top of the print is a glory, in the midst of which is the Deity, surrounded with angels, who are engaged in acts of adoration, and at the bottom are the four animals described by the prophet.

4 — 3

Of this piece there are *two* impressions.

In the *first* impression, the rays which come down on each side of the boy are only marked with faint black lines, without any light; nor do they descend to the ground as in the other impression. It is also less worked upon in general.

35 JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH.

To the left of the print, *Rebecca* is standing upon the step of the door, which is open, in an attitude of distress, with her hands joined together. *Jacob*, sitting at her feet, and lifting up his hands, expresses the sudden sorrow that seizes him upon the sight of *Joseph's* coat, which is displayed before him by his two brothers *Simeon* and *Levi*, who bring an account

of his death. One of them points with his left hand towards the place where they say *Joseph* had perished. A little to the right of the middle of the plate, on the ground, is written *Rembrant van Ryn, f.*

This piece, however small, is regarded as one of the best performances of this master. But there is so good a copy of the same size, and the figures in the same direction, that it may easily be mistaken for the original. The following distinction may however point out a perceptible difference. In the door-case, above the shoulder of *Rebecca*, is a joint in the stone, which in both is carried on till concealed by the door. In the original, a stroke of the same thickness, and about the twelfth of an inch in length appears under the other stroke, on the wall, up to the door, above the head of *Rebecca*.

$$4\frac{2}{15} - 3\frac{2}{15}$$

There is another copy a reverse, of the same size.

36 JOSEPH AND POTIPHAR'S WIFE.

Rembrandt has not treated this subject with that decency which is due to the sacred source from whence it was derived. The wife of *Potiphar* appears naked up to the waist, reclined in a lascivious posture upon a bed, the curtains of which are drawn up at the head, and the bed clothes are thrown off her in great disorder, part of the quilt, which is embroidered, resting upon the floor. She holds *Joseph* by his garment, who turns from her, and endeavours to make his escape to the left. Notwithstanding the inde-

cency of this piece, which is well executed, there appears below *Joseph's* foot, *Rembrandt f. 1634*.

3⁶/₁₆ — 4⁵/₁₆

✓ 37 JOSEPH TELLING HIS DREAM TO HIS BRETHREN
IN THE PRESENCE OF HIS FATHER AND MOTHER.

This piece, tho' etched with a very light hand, is highly finished. *Jacob* is sitting in an elbow chair on the left; he seems extremely attentive to the recital of *Joseph*, who appears in the middle of the piece in an attitude expressive of the words he is uttering. *Behold, we were binding sheaves in the field, and lo! my sheaf arose, and also stood upright; and behold your sheaves stood round about, and made obeisance to my sheaf.* Farther off, to the left, there appears a bed, the curtains of which being open, discover *Rachel*, the mother of *Joseph*, lying in it. One of his sisters is sitting to the right with her back to the spectator, and a book open in her hand. *Joseph's* brethren are in the back ground, one of them in a turban; another to the right, who is next to *Joseph* turns his head from him in great contempt at the idea of making obeisance to his younger brother. On a stove under *Jacob's* chair is written, though scarcely legible, *Rembrandt f. 1638.*

4⁴/₁₆ — 3³/₁₆

✓ Of this piece there are two impressions, in the first, which is very scarce, the curtains at the feet of the bed, the door, the head of the person in the turban, and in general almost all the heads in the back-ground, are much lighter than in the second impression; and the effect is better.

38 GIDEON'S SACRIFICE.

On the right of the print an angel is represented, who with a staff applied to the sacrifice, produces fire to consume it. The sacrifice is placed on a rock, before which *Gideon* is kneeling; on this rock *Gideon* afterwards built an altar. The offering is made in a wood under an oak tree. This piece is by some attributed to *F. Bol.*

$$8\frac{2}{10} - 6\frac{3}{10}$$

Of this piece there are *four* impressions.

In the *first*, which is *very scarce*, the angel is expressed by an outline, with a very few cross strokes in the robe, and the right wing.

In the *second*, the left wing is shaded, but the face and hair remain only outlined.

In the *third*, the face and hair are finished, with a fillet round the head.

In the *fourth* impression, the face and hair are also finished; but the face is differently shaped, and without the fillet.

In the *two last* impressions the ground at the *angel's* feet is quite plain, but in the others it is shadowed with the single stroke. The other parts of the print are pretty much the same in all.

✓ 39 HAMAN AND MORDECAI.

+ *Mordecai* is conducted in triumph by *Haman* in the midst of the people, mounted on the king's horse, and arrayed in royal apparel, with a sceptre in his right hand. He is at the king's gate, through which at a distance is seen a round temple. *Haman* who appears in front, extends his arms, and seems to proclaim, *Thus shall it be done to the man whom the*

king delighteth to honour. To the right, king *Abasuerus*, with his queen *Esther*, are looking out of the palace. A concourse of people attend who appear affected with respect and admiration. This piece is executed in a good stile, and is full of work. It is esteemed one of the most beautiful prints of this master.

$$6\frac{2}{10} - 8\frac{4}{10}$$

40 DAVID ON HIS KNEES.

David (who is known by his harp, which lies on the floor) is represented in his shirt and night-cap, praying on his knees, with his elbows on the side of the bed, and his hands raised and joined together; he is turned towards the left. Among the etchings on the ground is to be read, with some difficulty, *Rembrandt f. 1652*. This piece is not well executed, and possesses but little taste.

$$5\frac{6}{10} - 3\frac{7}{10}$$

41 TOBIT.

Tobit, who is blind, is represented walking with a stick, and groping with his right hand to find the door, in order to go out to meet his son *Tobias* on his return from *Rages of Media*; at his foot a dog is fawning upon him. In the back view, to the right, is the fire-place, with several fish hung to dry; near it stands a chair, and behind the old man is a wheel, which appears to have been thrown down by him. In the dark ground in front is written *Rembrandt f. 1651*.

$$6\frac{4}{10} - 5\frac{1}{10}$$

42 THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY.

The angel *Raphael* is represented as ascending from *Tobit* and his family, after having revealed himself, upon their offering him half their substance, as an acknowledgment for the services which he had rendered to *Tobias* in his expedition, and the restoration of sight to his father. The subject is treated in a singular manner. *Rembrandt* has chosen the moment in which the angel, (of whom no more than the lower limbs are discovered) is ascending to heaven, rays of light issuing from him. Beneath him is a large trunk open, with the baggage that had served in the expedition to the country of the *Medes*, which *Tobias* had just performed in company with the angel. A servant is sitting by it, and holds the ass that had carried it, by the bridle in his left hand. Above his left knee a figure is discovered at a distance. In the middle of the piece *Tobias* is prostrating himself, and at his side is a dog, by which he is always distinguished. Behind him is his wife *Sara* upon her knees, with her arms lifted up, and his mother *Anna* standing with looks of astonishment, and both her hands raised, and extended before her. His father *Tobit* appears to the left, in front, kneeling, with his hands joined together. A servant is looking through a window, and two others are at the door, one of which is carrying two flaskets, or waiters, with a jug. On the left side appears part of a flight of steps, which lead up to the

door of the house. On the ground is written *Rembrandt f. 1641.*

This piece is designed with taste, very well executed, and produces a good effect.

4¹/₁₀ — 6

III. SCRIPTURE SUBJECTS

FROM THE

NEW TESTAMENT.

43 THE ANGEL APPEARING TO THE SHEPHERDS.

This is a night-piece in the country. In the middle a bridge is discovered ; and on the right some trees and shrubs spring on a bank. At the top to the left appears a luminous space, in which a great number of cherubs are seen. Below them is an angel standing upon a cloud, with his left hand raised towards heaven, revealing to the shepherds the birth of our Lord. They appear to be astonished and terrified at the sudden light that bursts upon them ; even the cattle express their fear by flight. The glory illumines the figures, the cattle, and part of the fore-ground, and likewise catches the extremities of the trees. This is an exceedingly fine print, and produces an admirable effect. A good impression is *scarce*.

$$10\frac{2}{18} - 8\frac{6}{18}$$

There is an unfinished proof, which may be considered as *presque-unique*. In it, the trunk of the principal tree is entirely white, as is the sky ; and the angel and cherubs are only traced with the point. The lower part

of the print is also blank, and the figures and cattle only traced.

44 THE NATIVITY, OR ADORATION OF THE SHEPHERDS.

This print exhibits the inside of a stable, in the middle of which the virgin *Mary* is sitting with the infant *Jesus* in her lap. *Joseph* is on her left hand, sitting on the edge of a wheelbarrow, which is overturned. Behind him are two oxen in their stalls. To the left are several shepherds looking at the infant over a barricade. The whole subject receives light from a lamp placed over the head of the virgin. This piece is lightly etched; at the bottom is written *Rembrandt, f.*

4 $\frac{1}{10}$ — 5 $\frac{1}{10}$

This print has been retouched in the dark manner to amuse the over-curious in impressions.

45 THE NATIVITY, A NIGHT PIECE.

This piece is executed in *Rembrandt's* dark manner. The holy family form a group in the right corner; the virgin resting her head on her right hand, is watching over the infant, which lies sleeping before her. *Joseph* sits with a book open in his hands. The cause of the light which falls upon this group is concealed from view. On the left side two oxen are discovered, and nearer the middle are the shepherds, one of whom is standing with a lantern in his right hand.

5 $\frac{3}{10}$ — 7 $\frac{3}{10}$

Of this print there are *three* different impressions.

The *first* impression, according to *Gersaint*, is the darkest

and most obscure, the figures being scarcely distinguishable, and the effect is not so natural as in the others. It is *very scarce*.

In the *second*, which is also *very scarce*, there is no distinguishing the stall, which appears in the *third* impression, but the back-ground is perfectly uniform and dark.

In the *third*, and most common, there appears above the head of *Joseph* a stall formed with planks, placed horizontally, and fastened to upright stakes, or posts, the ends of which appear above the planks.

46 THE CIRCUMCISION.

The subject is treated in a very singular manner. The virgin sits near the middle of the piece, and is praying. *Joseph* sits near her, and holds the child on his knee. There are several spectators, who are very attentive to the ceremony. The rays which fall from above, illuminate three-fourths of the print, the rest to the right is in *chiaro-scuro*. On the left stands a ladder, at the foot of which lies a cask, and at the side hangs a net. Above the net, in the corner, is written *Rembrandt f. 1654*, and the same again below the net.

$3\frac{7}{10} - 5\frac{7}{10}$

47 THE LITTLE CIRCUMCISION.

This beautiful little piece is highly finished, in a very good taste, and the *chiaro-scuro* has a great effect. Two pontiffs appear in the middle of the print, and he that is on the left holds the infant on his knees, while the other, who is habited in a cope, and sits to the right

on a folding chair, circumcises him. In the front to the right, the virgin is represented kneeling, and on the opposite side is another person in the same attitude. The virgin is covered with a veil, and praying, with her hands lifted up; over her, *Joseph* is seen standing in an inclined posture, with his hands joined, and looking with great anxiety towards the child, whose head is encircled with a glory. Higher on the left side appears an altar, upon which is placed a smoking vase, and at the side of it a Levite in an erect posture, who holds a crosier in his left hand.

$$3\frac{3}{16} - 2\frac{3}{16}$$

48 THE CIRCUMCISION. BERENDRECK *ex.*

This piece is executed with little more than an even single stroke, without much taste. The priest who performs the operation of circumcision, is placed on the left, habited in a cope and mitre. On the right side is a stair case, on which stand two spectators of the ceremony, leaning over a balustrade; there are several other spectators below. At the bottom, on the left side, is written *Rembrandt fecit*, and on the right side *J. P. Berendreck ex.*

$$8\frac{4}{16} - 6\frac{3}{16}$$

Of this piece there are *two* impressions.

The *first* is without the name of *Rembrandt*, and it does not terminate with the column on the right.

49 THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE.

To the right appears *Simeon*, kneeling, with the infant *Jesus* in his arms; the virgin is also kneeling

before the prophet, and over her *Joseph* is seen standing holding a pair of doves. A ray of light proceeding from the left corner, falls on the child. Several men and women stand behind, who appear attentive to the ceremony. In the middle of the piece is *Anna*, the prophetess, with a crutched stick in her hand; and the holy dove appears hovering over her head. In front to the left are two *Jews* standing conversing together, at their feet sits a rough dog. The back view is the inner part of the temple, where many *Jews* are assembled. This piece is *scarce*, but though it is executed something in the dark manner, the effect is not considerable.

$8\frac{4}{16} - 11\frac{5}{16}$

Of this print there are *two* impressions.

In the *first*, which is *extremely rare*, *Simeon's* head is uncovered; his drapery is much lighter, as is likewise the virgin's, but the *figure of Joseph* is much darker than in the *second* impression, and his beard is larger.

In the *second* impression *Simeon's* head is covered with a *calotte*, or leather cap.

✓ 50 THE PRESENTATION, IN REMBRANDT'S DARK MANNER.

The subject is treated in a very uncommon manner, and the piece executed in a singular stile, the effect of which is very striking. On the right side of the print the high priest appears sitting on a seat that is elevated on some steps; the infant *Jesus* is presented by *Simeon* kneeling, who, as well as the infant, has a glory round the head. The virgin and *Joseph* are kneeling on the left side, and in the middle is

another priest in a cope, standing, holding in his hand a crosier, richly ornamented. On each side is a single spectator of the ceremony, looking over the front of a gallery, which extends from pillar to pillar. It is *very scarce*.

8 $\frac{3}{16}$ —6 $\frac{4}{16}$

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the left part of the print is totally in shade, the virgin and *Joseph* but confusedly seen, and the whole of the print is much darker than in the impression which has been described.

51 THE PRESENTATION, WITH THE ANGEL.

This piece is lightly etched, and the back-ground in general too faint, the aqua-fortis not having well succeeded. The whole subject is towards the right of the print. The virgin is near the middle, and *Joseph* on her right hand, both kneeling before *Simeon*, who is sitting, and holds the infant in his arms. Above the virgin is seen *Anna*, the prophetess, with her hands joined together; an angel with expanded wings appears over her left shoulder, looking her full in the face, and with his left hand points towards the child *Jesus*. In this group are several spectators, and above, (behind them) is an extensive flight of steps, leading to an inner part of the temple, with many persons ascending them. To the left appears the hinder part of a cripple, with a wooden leg. In a margin at the bottom is written *Rt. 1630*. It is *scarce*.

There is an impression *extremely rare*, which is $4\frac{8}{10}$ in height. At the top is a margin which has been cut, by which the print is reduced to its present size.

52 THE LITTLE FLIGHT INTO EGYPT.

This piece is well designed and executed, but it is difficult to meet with a good impression. The holy family are crossing towards the left. *Joseph* has a staff in his left hand, and holds the bridle of the ass in his right, which he pulls towards him, to make the beast mount a little eminence. The effort which the ass makes to ascend is admirably expressed. The virgin sits on the ass with the child on her lap. The baggage is behind her, in the front of which is fastened a mallet and a saw. To the left is the trunk of a large tree, and some other trees are in the distance. In a slip at the bottom, which is not left quite blank, is written *Rembrandt inventor et fecit, 1633*.

$$3\frac{5}{10} - 2\frac{4}{10}$$

There is another *Flight into Egypt* which is regarded as *unique*. The virgin is sitting on an ass, travelling to the left; she holds the infant *Jesus* in her arms. *Joseph* has a staff in his left hand, and with his right is leading the ass by the bridle; he is seen in profile, his garment is tucked up, and tied round with a girdle, at which hangs a saw, his usual characteristic. This print in the back ground is scratched and spotted, but is lightly etched; it has little effect, and probably on that account displeased *Rembrandt*, who cut the plate to the size in which it is recorded by

Gersaint under a different class, N°. 163, viz. $3\frac{1}{10}$ by $1\frac{2}{10}$ but when entire, as it has been described, it measured $5\frac{8}{10}$ by $4\frac{8}{10}$

53 THE FLIGHT INTO EGYPT, A NIGHT PIECE.

In this piece the holy family are likewise travelling to the left. *Joseph* appears behind the ass's head, and carries a lantern in his right hand, which illuminates the piece. The virgin is riding on the ass, with the infant covered up on her lap. A bottle hangs on the ass's shoulder, and behind the virgin is the luggage in a covered basket. To the right a tower on a hill is perceived.

5 — $4\frac{4}{10}$

Of this print *Marcus* had eight impressions all varied in their effects. *Gersaint* mentions three only, and the *Supplement* enumerates six.

The first impression is extremely rare ; it is little more than the etching, without being worked upon by the graver. The group is almost wholly enlightened, and the rays which proceed from the lantern are strong and much diffused. The trees on the left, with the tower on the hill to the right, and the sky above it, are all readily discriminated. The two hinder legs of the ass are parallel, though the off fore leg is in motion.

In the second impression, which is very scarce, the light reflects upon the front of the figure of *Joseph*, from the knees upwards ; likewise on the head, neck, and legs of the ass, and on the right cheek of the virgin, and downwards to the shoulder of the ass. The bottle and luggage are plainly seen, but the landscape and the sky are not so, particularly the landscape.

The *third* impression is still darker.

The *fourth* is darker than the *third*, but the luggage is still discernible.

The *fifth* is still darker, without the distinction of the sky and landscape. The bottle and the luggage are scarcely to be made out.

The *sixth* is gradually darker.

The *seventh* impression is quite dark, except the lantern, the fore-part of *Joseph*, the head of the virgin, and the head and bended knee of the ass.

The *eighth* impression is that in which the moon is introduced.

54 THE RETURN FROM EGYPT.

The virgin and *Joseph* are travelling on foot to the right, leading *Jesus* between them, who appears to be of the age at which he is afterwards represented to have been found by them disputing in the temple. A little dog is running before them. The back ground is in general rocky, with some trees on the left side. To the right is a piece of water, with a bridge of two arches over it, and some houses on both sides of the bridge. A great number of cattle are driven towards the bridge, over which, in the farthest distance, is a castle on a rock. At the bottom, to the right, is written *Rembrandt f. 1654*. It is *scarce*.

3⁷/₈ — 5⁷/₈

55 THE FLIGHT INTO EGYPT, THE HOLY FAMILY CROSSING A RILL.

The virgin is represented holding the infant in her arms, and sitting on the ass, which is crossing a rill

of water, in which *Joseph* is up to the knees, leading the ass with his right hand, and groping with his staff in the left. Their progress is to the right. The back ground consists of rocks, and shrubbery growing from them, without any sky being seen. At the bottom, towards the left, is written *Rembrandt f. 1654*. This piece is a companion to the last, before which it ought to have been ranked.

3 $\frac{7}{10}$ — 5 $\frac{7}{10}$

56 THE FLIGHT INTO EGYPT, IN THE STILE OF
ELSHEIMER.

This is a fine piece designed in the stile of *Adam Elsheimer*, and executed in the manner of *Count Goudt*. The landscape here is principal, and represents a valley, or dell, into which the holy family are descending from the right. On each side are hanging woods, through a vista of which is seen a winding river, and a town, with a spire steeple in it. The view beyond these is terminated by a chain of mountains. In front of the wood on the right, the virgin is sitting on the ass, with the child wrapped up in her lap. *Joseph* has hold of the bridle, and guides the ass down the hill. This print is *scarce*.

8 $\frac{4}{10}$ — 11 $\frac{2}{10}$

Of this print there are *two* impressions, besides an unfinished proof which is *extremely rare*, being taken off by *Rembrandt* that he might see the state of the plate on which he was working. The *chiaro-scuro* being entirely wanting, it is not animated with that spirit which glows in the finished plate; the group of fi-

gures, with the ground about them, are wholly light. In the *first* finished impression, which is *very scarce*, the bur is left, which renders it more agreeable than the *common* impression, which became glaring, after the lights were given to it by the burnisher.

57 THE REST IN EGYPT, IN A WOOD, BY NIGHT.

This is a beautiful little etching, finely executed, and has a good effect. The virgin is sitting on the ground in front, with the infant on her lap, supported by her left hand; she rests her right elbow on a bank, with her hand to her forehead, under her hat. *Joseph* is likewise sitting on more elevated ground, immediately behind her, leaning his right elbow on the bank, with his left hand placed on his knee. A bottle and part of the luggage is seen on the ground, with a strap thrown over it unbuckled. Above *Joseph's* right shoulder, on the bough of a tree, hangs a lantern, which illuminates the piece. To the right the head and neck of the ass appear.

$$3_{16}^6 - 2_{16}^4$$

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the ass is not introduced.

58 THREE PIECES WHICH ARE GENERALLY CLASSED TOGETHER; THE REST IN EGYPT, ST. PETER, AND A MAN WITH A PEN.

These pieces, which are nearly of the same size, are all etched with a very light stroke. Probably *Gersaint* has classed them together on account of the

aqua fortis having operated in an equally weak degree on them all ; but this method, as well as that adopted in N°. 34, affects the real *number* of the prints executed by this master, and in this instance is particularly wrong, the subjects belonging to two classes, viz. *Subjects from the New Testament*, and *Fancy subjects*.

THE REST IN EGYPT is the most common of the three. The virgin and *Joseph* are represented sitting on a bank, beneath an overhanging rock. *Joseph* throws his left leg over the right knee : he holds an apple in his left hand, and in his right a knife, with which he seems intending to cut it. Near his foot lies a saddle. The virgin with her right arm supports the infant on her knees, and with her left hand gently raises the linen that covers him. *Joseph* looks earnestly at the child, with a smile on his countenance. To the left is the stump of a tree ; on the top of it a bird is perched, and over it another bird is hovering, as if going to alight. At the bottom, to the left, is written *Rembrandt f. 1645*.

$$5\frac{1}{10} - 4\frac{5}{10}$$

THE ST. PETER is *more scarce*. The saint is kneeling, and seen in front ; he is habited in a kind of night-gown, or cloak, and holds a key in each hand ; his right hand rests on his staff, and the left on a hillock, from which grows a large tree, the lower part of its trunk only being seen. At the bottom, towards the right, is written *Rembrandt f. 1645*.

$$5\frac{1}{10} - 4\frac{2}{10}$$

THE MAN WITH A PEN is *equally scarce* with the *St. Peter*. To the left an old man in a cap, with a long beard, is represented nearly in profile; he rests his left hand on a book, which stands upright on a table; he holds a pen in his right hand, and rests it over his left, and his right elbow is supported by something not made out. At the side of the table in the right corner, stands a globe, of which one fourth part only is discovered.

$$5\frac{1}{10} - 4\frac{2}{10}$$

59 THE REST IN EGYPT, UNIQUE.

This piece is very lightly etched, almost with the single stroke, and though not executed with so much taste, as generally appears in *Rembrandt's* works, yet it has passed for his; probably because it was found in the set of his works which had been collected by the *Burgomaster Six*, or which indeed was formed by *Rembrandt* himself, who sent his pieces to his friend as he finished them. This rare print was in the possession of *M. Houbraken*, who bought it, with many others, at the sale of the burgomaster's effects after his decease. Notwithstanding, however, so many apparent proofs in its favour, I have authority to say, on the opinion of an excellent judge of the works of this master, that it has nothing of the manner, composition, or execution of *Rembrandt* in it.

Joseph is represented sitting on the ground, to the right of the print; between his legs is a kind of pot, or kettle, placed upon some wood; he holds in his

right hand a bowl, or dish, out of which the virgin with a spoon feeds the infant, sitting on her knees. The ass is placed behind him, and at his feet is a hand-basket, full of different tools, with a saw lying across it, by which *Joseph* is characterized as a carpenter.

$$8\frac{4}{10} - 6\frac{4}{10}$$

60 THE VIRGIN AND THE INFANT JESUS IN THE CLOUDS.

The virgin is kneeling on her left knee, and holds the infant on her right, supporting him with her arms; her hands are clasped together. From the head of *Jesus* proceeds a large glory, and the virgin's head is thrown back in an attitude of devotion. In front before her left knee appears the head of a child reversed, which had either been left on the copper before *Rembrandt* began this subject, or was introduced by him as a puzzle for the connoisseurs. A little below this head is with difficulty discovered *Rt. f.* 1641, as likewise lower down, and farther on the right, the same mark and date.

$$6\frac{6}{10} - 4\frac{2}{10}$$

In *M. De Burgy's* catalogue mention is made of *two* impressions, the difference in which consists in the mouth of the virgin.

61 THE HOLY FAMILY.

This piece is designed with much taste, and lightly etched. The virgin is sitting near the foot of a bed, of which one of the posts, with part of the curtain, is

seen ; she holds the infant on her knee, supporting it at the breast with her right arm, her left hand being applied to the breast. Her left shoe is off. She has a pleasing countenance ; her head-dress, and indeed the whole of her person and dress is in a plain elegant stile. *Joseph* is seen in profile to the left, reading. Close by the left side of the virgin is a trunk open, and beneath it on a step is written *Rt.*

$$3\frac{8}{10} - 2\frac{8}{10}$$

62 THE HOLY FAMILY, JOSEPH LOOKING IN AT THE WINDOW.

This piece is etched in a dry, hard stile, without effect. The virgin is sitting in front, holding the child on her lap ; her hands join together, and she leans so forward that her head touches that of the child. At her right side on a covered step is an elbow chair with a cushion on it, and above it is a canopy. On the step lies a cat. *Joseph* looks into the room at them, through a window, before the middle of which is a glory, proceeding from the heads of the virgin and child. To the right is a stone chimney piece, with fuel on the hearth. In the middle, at the bottom, is written *Rembrandt f. 1654.*

$$3\frac{7}{10} - 5\frac{6}{10}$$

63 JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE, A SKETCH.

Jesus is sitting a little to the left of the print, near a group of Rabbis, one of whom, sitting in front of him, seems to be in disputation with him. Another, sit-

ting in the centre of the piece, has more the grotesque appearance of a cobbler or blacksmith, with his leather apron, than of a *Jewish Rabbi*. To the right of him stands a tall figure seen in profile, behind him is a little old man, stooping and leaning on his stick. To the right are four spectators looking over a partition covered with a loose cloth or drapery. At the top, above the head of *Jesus* is written *Rembrandt f. 1654*. This piece is a sketch, executed with little more than the single stroke.

$$3\frac{3}{10} - 5\frac{7}{10}$$

64 THE SAME SUBJECT, A LARGER SKETCH.

In this piece are about twenty figures. *Jesus* stands to the right addressing himself to the doctors, with both hands a little raised. One of them, on the right side, sits opposite to *Jesus*, on a stool with a cushion on it. Another on the left side sits on the floor, leaning on his right elbow. Six of the figures on the right appear to be spectators, and are looking over a partition covered with drapery, in the manner of the last piece. To the left, at the bottom, is written *Rembrandt f. 1652*.

$$4\frac{9}{10} - 8\frac{1}{10}$$

65 THE SAME SUBJECT, A SMALL UPRIGHT.

This little piece is composed in a good stile, and finely etched with a tender point, but the impressions are weak, the aqua fortis having failed to produce its effect. To the right of the print, the young *Jesus* is standing on the uppermost of two circular steps, in the attitude of a person who is reciting. He, and

three doctors, form a kind of circle. Farther back, in the temple, are three other doctors, sitting behind a table covered with tapestry. They appear to have recourse to a large book that is open, in order to decide upon some controverted point. In the distance, to the right, *Joseph* and *Mary* are entering in at the door of the temple. This piece is *scarce*.

$$3\frac{1}{16} - 2\frac{5}{16}$$

Of this piece there are *two* impressions.

The *first* is *extremely rare*. Instead of the three doctors at table, there is only one, and on the left, close to the edge, are two other figures which were cut off in reducing the plate, which measured $4\frac{4}{16}$ by $3\frac{2}{16}$ including a margin, wherein is written *Rt. 1636*.

✓ 66 LITTLE LA TOMBE.

This print is generally misnamed; being called *The Little Tomb*, but the tomb exists only in imagination. The original and true name of the print is *Little La Tombe*, the name of an artist of *Rembrandt's* acquaintance, whose portrait is to be found in the group, but not now generally known. This circumstance, and the diminutive stature of the artist, gave rise to the name of the print. *Jesus Christ* appears in the middle standing on a piece of elevated stone work, with both his hands lifted up, preaching to the people. They seem very attentive to his discourse, and the heads in general are full of expression and character. Through an arch some buildings are seen; in the middle of the fore-ground a boy is represented lying

down and tracing out something with his left forefinger ; a top and string are lying by his side. To the right of him a woman is sitting on the ground, seen from behind ; she holds a child on her knees ; on her right hand a man sits on the ground, leaning on his elbow, paying great attention to our saviour's discourse ; above him stands an old man with a great beard, in profile, stooping. At the feet of *Jesus* sits a woman, resting her head on her left hand, and to the left of him sits a man leaning, with his left hand up to his face, which is very expressive of attention. On the left side in front, stands a man in a turban. This piece is well executed, and has a good effect.

$$6_{\text{r}6}^2 - 8_{\text{r}6}^2$$

Of this print there is an impression *very scarce*, in which the sleeve of the man standing on the left side in a turban, with his gown tucked up, is white. There is likewise an impression with the name and date *Rembrandt f. 1636*, but it is evidently added by another hand.

67 THE TRIBUTE TO CÆSAR.

This is a beautiful little piece, full of figures, extremely well executed, and produces a fine effect. Our Lord, round whose head is a brilliant glory, appears, in the midst of the Pharisees, answering their questions concerning the payment of tribute to *Cæsar*. He puts his left hand upon one hand of the Pharisee, lifting up the right, with which he points to heaven, while he says, *Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's*. They are struck by the force of this

reply, and their countenances are expressive of great disappointment. To the left is a building, which appears to be a temple, out of which three figures are coming. In the left corner, at the bottom, is an arch, towards which a man is descending down a flight of steps. Over the arch sit two persons who are reading in a book.

$$2 \frac{9}{16} - 4 \frac{1}{16}$$

Of this piece there are *two* impressions.

The *first* is *extremely rare*, being clearer than the other, which is more wrought upon.

In the *second* impression the man in the right corner, sitting on a richly ornamented stool, is more shaded both in the face and on his clothes. Those impressions are always to be suspected which are too black, and in which the figures are shadowed with too many strokes.

68 CHRIST DELIVERING THE KEYS TO ST. PETER.

This piece is erroneously titled by *Gersaint*. The subject is *Our saviour healing the sick*, and is the same piece as described in N°. 76.

✓ 69 JESUS CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE.

This is a fine print, full of work, highly finished, and produces a grand effect. The architecture of the temple is richly disposed, many pillars are seen, and from the arched ceiling on the left, is suspended a lustre. Our saviour, from whose head proceeds a glory, is in the middle of the fore-ground; he has overturned a table, at which sat a money-changer,

who is securing a bag with money ; several pieces are sliding off the table. The man looks up with fear at our saviour, whose left hand holds up a scourge, with which he is about to strike him. A woman with a basket of doves on her head, with many other persons, are endeavouring to get away. To the right all are in hurry and confusion ; some are thrown down by cattle, which are making their escape. Behind them on an elevation in the temple is seen the high priest, with many attendants. One of them holds a crosier, and they appear to be sitting in judgment on a person who is on his knees before them. The heads of this piece are full of expression. At the bottom, to the right, is written *Rembrandt f. 1635.*

$5\frac{3}{10} - 6\frac{6}{10}$

- ✓ There is a second impression, in which the man, who is dragged on the ground by the ox, has the mouth much wider than the other ; but this has been done since *Rembrandt's* time, as the plate has been long preserved, and has been re-touched in other parts.

70 THE PRODIGAL SON.

This piece is well designed and executed. The repenting prodigal on his knees upon the steps of his father's house, is embraced and raised by his father. His only covering is a cloth tied round his middle. His mother appears opening a casement to look at him ; to the right a servant is coming out of the door with apparel to clothe him, and behind him, the elder son is seen with a countenance expressive of disappointment at the return of his brother. The

countenances of the father and the prodigal son, are equally expressive, one of compassion and forgiveness, meeting that of remorse and penitence in the other. At a distance, through an arch to the left, is seen a peasant with cattle, alluding to the parent's command to kill the fatted calf. Under the left foot of the father is written *Rembrandt f. 1636*.

$6\frac{1}{16} - 5\frac{4}{16}$.

71 JESUS AND THE SAMARITAN WOMAN AT THE WELL, ARCHED.

This piece is arched at top. Our Lord is sitting behind *Jacob's* well in the left part of the print, leaning his right arm over an upright stone, placed at the back of it, upon which is written *Rembrandt f. 1658*. His left hand rests upon his knee. The woman is standing opposite to him towards the middle of the print; she leans on a bucket which stands on the edge of the well, her arm passing under the handle of it. Her hands are placed before her, one upon the other. Between our saviour and her is a rock, which is differently shaded in the several impressions, an earthen pitcher stands on the lower steps of the well. Some of the disciples are approaching towards the well. In the back ground appears the city of *Sichar* in *Samaria*, with its gardens; and travellers are passing to and fro.

$4\frac{9}{16} - 6\frac{2}{16}$

Of this piece there are *four* impressions.

The *first* impression, which is *extremely rare*, has neither name nor date. The head of *Jesus* is wholly differ-

ent from the other impressions. The weeds which are before the well to the left, are not shadowed. The rock near which our saviour rests on his knee is very dark, the back-ground above the head is also shaded, and there is a blank margin of three inches above the arch.

In another impression without the margin, the name and date are not inserted. The weeds at the side of the well are shaded, and the rock, near our saviour's left hand, is white. Thus far is according to *Gersaint's* account, and *Pierre Yver's* in the supplement; but in *De Burgy's* catalogue, mention is made of *four* impressions, which, like all the others in that catalogue (only made for the sale) are not properly distinguished. In this instance they are thus enumerated;

Christ with the *Samaritan* woman at the well, with the shadow, and the little rock white. *First impression.*

The same, without the shadow, with the rock dark.

The same, without the shadow, with the rock white.

The same, without the shadow, with the rock grey, and some variation at the well.

72 JESUS AND THE SAMARITAN WOMAN AT THE WELL, AN UPRIGHT.

In this piece, which is executed in a good taste, and highly finished, there is a large building to the left in ruins, in which several arches are seen in perspective, with a flight of stairs leading to them. In the front appear two pieces of timber, which support a pulley, from whence hangs a chain, at the end of which is fastened the bucket that stands on the edge of the well: the woman has hold of the chain

with her right hand, a little above the bucket, and rests the other on the side of the well. Our Saviour sits on the left side of the well, and appears to be addressing her with great earnestness, with his right hand raised opposite to his breast. In the distance, to the right, is the city of *Sicher*, from whence the disciples of *Jesus* are coming to him with provisions. At the top, on the same side, is written *Rembrandt f. 1634*. It measures $4\frac{1}{6}$ by $4\frac{1}{6}$ at top, and $4\frac{1}{6}$ at the bottom.

✓ 73 THE SMALL RESURRECTION OF LAZARUS.

This piece is extremely well designed in a picturesque stile, and executed with a fine point. This interesting scene is in the inside of a cavern, with a tower on a hill, seen through an aperture of it. *Jesus Christ* stands on the left, in an attitude full of dignity and grace; and *Lazarus* is rising from a tomb on the right. The attention and astonishment of the spectators is admirably expressed, particularly in one of the sisters of *Lazarus*, who is kneeling in the left corner, in a very striking attitude. Beneath her feet is written *Rembrandt f. 1642*; the last figure is reversed.

6 — $4\frac{5}{6}$

✓ 74 THE LARGER RESURRECTION OF LAZARUS.

This is a large arched piece, finely executed, and the *chiaro-scuro* produces a great effect. Our Lord, who is placed a little to the left, and turned to the right, is represented standing in a dignified attitude, on a stone which appears to have been a part of the tomb of *Lazarus*. His left hand is extend-

ed above his head, and his right rests upon his side ; behind him is a group of six figures, two of whom, with uplifted hands, appear terrified at the prodigy. At the feet of our Lord appears *Lazarus*, in the action of just rising above the tomb ; his death-like countenance is admirably expressive of his late situation. On the right are several figures ; one of them, probably intended for his sister, stretches out her arms, and seems in haste to receive him ; above her a man (his head covered with a cap) starts back with terror and amazement. Above our Lord are some folds of drapery that form a kind of funereal canopy, within which, in the back-ground, hang the turban, and sword, with the bow and quiver of *Lazarus*. On the rock, opposite to the breast of our Saviour, is written *Rt. v. Ryn f.*

14⁵/₁₆ — 10¹/₁₆

Of this piece there are three different impressions.

The *first* is *extremely rare*, if not *unique*. The man to the right, in the attitude of terror, has his head uncovered. Before the tomb, near the right corner, is a woman seen from behind, which *Rembrandt* effaced, and substituted the present one in its stead.

The *second* impression, which is *extremely rare*, differs only from the *first* in the substitution of the woman in profile, in the right corner ; and a change in the face of the other, who stretches out her arms.

In the *third* impression the frightened man has a cap on.

✓ 75 THE HUNDRED GUILDER PIECE.

The piece generally known by this name, represents our Lord healing the sick. He is seen in front,

standing a little to the left, with an extensive glory proceeding from his head ; he leans his left elbow upon some stone-work, and his left hand is held up ; his right hand is stretched out towards the people to whom he is speaking. In front, towards the middle, a woman appears on a mattress, lying on the ground, depressed with languor and disease ; above her an old woman raises her shrivelled arms in a supplicating posture ; another approaches our Saviour, carrying a child ; these, with many other sick persons, implore his assistance. To the left are many figures that appear to be spectators of the miracles, some of them seem to be disputing about the power or authority by which they are performed. To the right are a great number of sick persons. One in a wheelbarrow, with two figures just above him, an old woman leading an old man, are most admirably expressive of great age and decrepitude. To the right of them an *Æthiopian* is seen with a camel in the back-ground, denoting that the fame of our Saviour's miracles had spread far abroad. This piece is shadowed to the right, and on the left is illuminated. It is generally esteemed the *chef d'œuvre* of Rembrandt, being highly finished, the characters full of expression, and the effect of the *chiaro-scuro* very fine. A good impression is very scarce. It measures on the left side 11 inches, and on the right $10\frac{2}{16}$, by $15\frac{3}{16}$ at the top, and $15\frac{2}{16}$ at the bottom.

A fine impression of this print sells for thirty guineas.

The plate was purchased in Holland by Captain Baillie, who re-touched it, but it is now cut up. There are im-

*An impression sold at Carew's Sale, 1835, £63.16.0 on
within paper.

An impression in a prison state, before the cross lines on
the neck of the Apr - 1835, £250 - or Gs. Woodburn to Beon
and at W. Ireland's

pressions of the two groups from the left extremity, one above the other.

One takes in the dog's shoulder, and measures $5\frac{5}{8}$ by 3.

The other terminates with the hand of the figure who places it on his left breast, and measures $2\frac{1}{10}$ by 3.

76 JESUS CHRIST HEALING THE SICK.

Pierre Tver says that this and N^o. 68 is the same print, which from *Gersaint's* imperfect description, is probably the case. Our Lord stands near the middle of the piece, but rather inclined to the right; his head incircled with a large glory. An old man is kneeling before him, and two others at his side, and close to the left in front, a person who seems to be dropsical, is sitting in an elbow chair. There are several other characters, chiefly spectators. This piece is slightly etched, almost with the single stroke, and is *very scarce*. At the bottom, near the middle, is written *Rambrandt 1650*.

$$6\frac{4}{10} - 8\frac{2}{10}$$

✓ 77 THE GOOD SAMARITAN.

In the front a horse is seen, standing in profile, which a lacquey holds by the bridle. On the other side of the horse appears a man who carries in his arms the wounded traveller whom he has just taken from his horse. On the left is a flight of steps which lead to the door of the inn, where the good Samaritan is charging the host to take proper care of his guest. To the left a man in a cap and feather looks at the transaction through a window. To the right is a well, from which a woman is drawing water, and in the distance beyond it, are seen several public buildings; and beyond them a rock. The

introduction of a dog, towards the right corner, in an attitude in the true *Dutch* stile, is an injury to the composition (considered as a piece of sacred history) which otherwise is very fine, and richly picturesque. This is one of the pieces that *Rembrandt* has finished with the greatest care, producing a wonderful effect, with a fine point, and light hand. In the middle of the margin, at the bottom, is written *Rembrandt inventor et fecit, 1633.*

10 $\frac{1}{2}$ — 8

Of this print there are *three* different impressions; and as but very few of the *first* and *second* were taken off, they are exceedingly fine and valuable.

✓ In the *first*, which is *extremely rare*, the tail of the horse appears white, and the wall on the landing of the steps is not shaded.

In the *second*, which is *more scarce* than the *first*, the tail of the horse is shadowed, and the neck is more shadowed, but the wall remains white.

In the *third*, which is *most common*, the horse's tail, and the wall, are both shadowed, and the name and date are added.

There is a copy of this print which may deceive collectors, as it is the same size, and in the same direction as the original. The horse's tail, and the wall, are shadowed. In the margin is written to the right, *Rembrandt van Ryn, inventor*, and to the left, *S. Savri excud.* This margin is generally cut off to deceive purchasers.

✓ 78 OUR LORD IN THE GARDEN OF OLIVES.

Our Lord is in front, to the right, praying; he kneels on a bank, or eminence, and is supported by

an angel; on the left, lower down, are the apostles sleeping on the ground; and behind, on the same side, the door of the garden appears open, and the guards are seen entering to apprehend *Jesus*. Above them, a tower in the city appears. The moon is seen towards the top. Close in the right corner is to be read, though with some difficulty, *Rembrandt f. 165*. There was not room to add the fourth figure.

$$4\frac{4}{10} - 3\frac{3}{10}$$

There are impressions of this piece which have more or less of the bur, but without any other variation, than what the effect, in consequence of it, produces.

✓ 79 OUR LORD BEFORE PILATE.

The front of the judgment hall is here represented, with the base of a portico projecting, on which are *Pilate* and his attendants, who shew *Jesus* to the people that are assembled before it. In two niches above, are the statues of Justice and of Mercy. *Pilate* is standing with a wand in his right hand, and pointing with his left to *Jesus*, who stands in front, with his hands tied before him. On the ground, in the left corner, stands a man in a cap, with a large plume of feathers, who appears to be haranguing the people, pointing with his left hand towards our Saviour, in the manner of *Pilate*. In this piece there are many good figures, but it is rather a sketch, or a study, than a finished print.

There are *three* impressions.

- ✓ The *first*, which is much superior to the others, and is *very scarce*, measures 15 by 17 $\frac{8}{10}$. The effect of the

bur is very strong, and almost obscures some of the heads.

- ✓ The *second* impression is $14\frac{1}{16}$ by $17\frac{1}{16}$. In it, a balustrade is introduced over the window on the right, which, with the window, and figures below it, are lightly shaded; and the shade extends over the right door. It is *scarce*.

- ✓ In the *third* impression, all the figures which appeared before the base of the portico are effaced, and there appears a mask in the middle of it, and a niche on each side. The door in the middle of the edifice, before which *Jesus* is exposed to the people, is arched, and there are some other little ornaments below the cornice at the top of the door, none of which appear in the other impressions, which are without a name. At the top of a door to the right is written *Rembrandt f. 1655*. It is *extremely rare*.

M. Gersaint remarks, that the last of these impressions, though it has the least merit, is yet the most rare, and sells for the most money. But there is great reason to suspect, that the alteration was not the work of *Rembrandt*, for it has greatly injured the composition of the piece, nor is it easy to conjecture the occasion of it; for that which is substituted in the stead of those parts that were 'erased, is very ill done. The cause of its rarity is probably the ill effect of the alteration, which induced the proprietor to destroy the plate, without printing off the intended impressions.

Upon this observation of *Gersaint*, Messrs. *Helle* and *Glomy* remark, that this impression is probably taken from another plate antecedent to that which is before

described; because all the figures are differently designed, though they are disposed in the same manner; and that of this plate, there are *three* impressions.

In the *first* the base of the portico is plain; in the *second* it has two niches; and in the third, between the two niches, there is a statue, with a large beard; and it is this statue, of which only the upper part is discovered, that *M. Gervais* calls a mask. Upon the whole, it is probable that *Rambrecht*, not liking the design, effaced it and etched it again, perhaps upon the same plate.

14¹/₁₀ — 17⁵/₁₀

✓ 80 THE THREE CROSSES.

This is the companion of *Our Lord before Pilate*. It represents our Saviour crucified between the two thieves, and like the last, is rather a sketch, than a finished print.

Our Lord is represented in front on the cross, a little to the right of the middle of the piece. On each side, at equal distances, are likewise crucified the two thieves, who are seen nearly in profile. To the left of our Saviour's cross are three horses, two of which are mounted by persons with spears in their hands. The person who had dismounted from the other horse, kneels on the ground with his left knee, looking towards our Saviour with extended arms, and his hands a little raised up. To the left of this group of horses, is another horse, mounted by a man with a spear. At the foot of the cross stands *St. John*, weeping, with his head inclined towards the feet of his master, near him are the three *Maries* on the ground, in

attitudes of grief. In the fore-ground, in the middle of the piece are two old men walking in haste towards the right, and conversing together. There are many spectators, forming various groups throughout the print. The greatest part of it is illuminated by different rays proceeding from the top. At the bottom, a little to the left, is written *Rembrandt f. 1653*. It is *scarce*.

1576 — 1776

Of this there are said to be *three* impressions. The *first* is before the name and date, and is *very scarce*.

The *second* impression is *scarce*. The name and date are added. It is more wrought upon, particularly on the fore ground, on a sloping bank on the left, and in the middle, under the two figures that are walking. The figures likewise on the left side in general are much darker. The impressions from this plate are more frequently on vellum or parchment than on paper.

That which is called the *third*, is the most common, but it is certainly from another plate. The three figures on the crosses are much the same, except, that they are more shaded, and that on the right is almost enveloped in darkness. The composition in general is altered; the figures, and even the horses, are almost all different, and are in more obscurity and confusion. The horse on the left is rearing on his hinder legs. The right hand person of the two that are walking, remains much the same, but darker; and the name and date are erased. Of this variation *three* impressions have been noticed, but the difference only consists in their being more or less dark.

81 OUR LORD ON THE CROSS BETWEEN THE TWO
THIEVES, AN OVAL.

This piece is etched with a fine stroke, and lightly shaded. Our Lord is on the middle cross, seen nearly in profile. The thief on the right is seen in front, and the other from behind, and the reed (at the end of which is a sponge) rests against that cross. The *Maries* are at the foot of the cross lying on the ground in great grief. To the right the fore-part of a horse appears and there are many spectators.

5 $\frac{4}{16}$ — 3 $\frac{2}{16}$

82 THE LITTLE CRUCIFIXION.

The cross on which is our Saviour, stands on the left nearly in profile. The mother of our Lord is on the ground to the right in a fine attitude, supported by one of the *Maries*, and the other is seated at the foot of the cross in great grief. In the front stands a man richly habited, in a turban, and seen from behind, and probably designed for *Joseph of Arimathea*. In the back-ground some public buildings appear. This piece is well designed and executed with a fine point. At the top is written *Rembrandt f.*

3 $\frac{7}{16}$ — 2 $\frac{6}{16}$

✓ 83. THE ECCE HOMO.

This piece is the companion of the descent from the cross, N°. 84, which is nearly the same size. The disposition of this piece was an arduous task, as it consists of an incredible number of figures. *Pilate* is standing under a canopy to the right; his left arm is extended, and he appears to be speaking to the crowd

of *Jews* that are before him ; one of whom is kneeling with the reed in his left hand. Our Lord is seen in front standing, surrounded by the guards, and exposed to gratify the malice of the populace. His eyes are raised to heaven, his arms hang down, and his hands are manacled and joined together before him ; on his head is the crown of thorns. His body is naked except a slight covering thrown over the shoulders and tied over the breast, and a cloth tied round his waist. At the foot of the judgment seat appears a *Jew*, who stretches out his right hand towards the crowd that fills the lower part of the print, and seems desirous of appeasing the fury of the people ; promising them that their demands shall be satisfied. The back-ground is rich in architecture. This piece is *very scarce*, and is highly esteemed ; there are many fine heads in it, and it is extremely well executed, producing a great effect. It measures including a margin of $\frac{4}{16}$ in which is written *Rembrandt ft. 1636*.

$$21\frac{6}{10} - 17\frac{6}{10}$$

There are *three* impressions of it, besides an impression which may be regarded as an *extremely great rarity*, if not unique. In it the figures of *Pilate* and the principal persons are only traced ; the rest is less wrought upon than in the other impressions, and the canopy is larger ; as may be perceived by the other impressions, wherein it is evident that the canopy has been shortened.

The *first* impression is *extremely rare* ; in it the right cheek of the head above that of the man holding the reed is

* There are two impressions in this state, with the British Museum, supposed to be the only examples in existence, and evidently taken for working purposes, during

only etched with a single stroke, but in the finished impression it is crossed with diagonal lines to give it more shade.

The *second* impression is darker in several parts than the *third*, particularly in the drapery of the person presenting the reed, the shade being very black, but it is lightened in the *third* impression, as well as some other parts. In some of the finished impressions there is after the date inserted—*CUM PRIVILEG*—in large letters scarcely to be made out. In the margin are several trials of the tool.

There is a copy of this piece by *Savry*; the figures are in the same direction as in the original.

84 THE DESCENT FROM THE CROSS.

The companion of the *Ecce Homo*. The subject is illuminated by the rays of light that fall from the sky directly upon the group, which is busied in taking down the body of *Jesus Christ* from the cross. In the upper part of the print a man stands upon a ladder, leaning over the transverse beam of the cross, and holding with his right hand a corner of the sheet in which the body is to be wrapped. There are two other ladders reared against the cross, with a man on each; one of whom is supporting our Saviour by his left arm, and the other by his right. Two men stand below and sustain the body which they receive in the sheet, the effect of their hands under which, is well expressed. On the left stands *Joseph of Arimathea* seen in profile richly habited: the two ends of his turban hang down be-

hind, and his garment is embroidered and turned up with fur; his hand is supported on a walking stick. In the right corner is *St. John* with the virgin and *Mary Magdalen*, spreading a rich fringed carpet on the ground, to receive the body. Beyond them are several spectators who appear to be suitably affected by this mournful event. The city of *Jerusalem* occupies the back-ground. In the margin, a little to the left, is written *Rembrandt f. cum pryulo. 1633*. This print is extremely well executed; the composition is grand, the heads full of character, and the effect, in a good impression, very fine.

20 $\frac{1}{8}$ — 16 $\frac{1}{8}$

Of this print there is an impression which may be regarded as *unique*. It is but a first etching, without the smallest effect.

Besides which, there are *two* other impressions.

In the *first*, which is *extremely rare*, the leg of one of the men, who stands below to receive the body of our Saviour, is etched with the single stroke only.

In the *second*, the leg is finished with cross hatchings. In the margin is written *Rembrandt f. cum pryulo. 1633*. This impression has a wonderful effect, and is generally regarded as the *first*. After the name and date, in some impressions, is written *Amstelodami Hendricus Filenburgensis excudebat*, and in others, *Amstelodami Justus Danckers excudebat*, but these are very inferior, particularly in the figures in the right corner which lose much of their richness and finishing.

There is a reversed copy of this print.

85 THE DESCENT FROM THE CROSS, A SKETCH.

This piece is executed with little more than an outline. The body of *Jesus* is seen nearly in front in the middle of the print; his left arm is already freed from the cross, and hangs loose by his side; and on the other side, a man is standing upon a step-ladder with a pair of pincers, drawing the nail by which his right hand is fastened. In the left corner the virgin is fainting and supported by one of the *Maries*. Before her on the ground lie a scull and bones; and towards the right corner the crown of thorns. To the left, near the cross, stands the other *Mary*, with her hair dishevelled, weeping; on the other side, *St. John* holds up the sheet to receive the body of our Lord. There are several spectators. At the bottom, towards the right, is written *Rembrandt f. 1642*.

5 $\frac{9}{10}$ — 4 $\frac{6}{10}$

Of this there are *two* impressions. In the *first* impression, the group in the left corner is less shaded than in the *second*.

86 THE DESCENT FROM THE CROSS, A NIGHT PIECE.

The scene is represented by torch-light, on the summit of a mount on the left. A man standing close to the cross holds a torch which illuminates the subject. Others are just receiving the body from the cross. At the foot of the mount is a bier with a sheet lying on it, which a woman is spreading open in order to receive and bear off the body. To the right appears *Joseph of Arimathea*, seen in part only, in profile, and

in the back ground the city is perceived. On the sheet is written *Rembrandt f. 1655.*

$$8\frac{3}{10} - 6\frac{4}{10}$$

Of this there are *two* impressions. The *second* impression is darker and more finished than the *first*.

✓ 87 JESUS CHRIST ENTOMBED.

This is a companion to the preceding. In the lower part of the print to the right, the disciples are entombing the body of *Jesus Christ*. To the left are the three *Maries* weeping, and above them stands a *Jew*, probably *Joseph of Arimathea*, leaning on his stick, and two persons behind him. The background consists of an arched vault; in front of it is some stone-work, on which are placed two skulls, and behind them appears the upper part of an arch, and a large arch which reaches to the top of the print.

$$8\frac{3}{10} - 6\frac{4}{10}$$

This print is *scarce*, and is remarkable for the number of variations, there being reckoned *six* different impressions.

✓ In the *first* impression, which is *very scarce*, every part is readily distinguished, as it has been already described; a great part of it is only etched with the single stroke, and it does not produce much effect.

✓ The *second* impression is more finished, and much darker. The figures are illuminated by reflection from a torch, supposed to be held over the body of *Jesus*, but unseen; being intercepted by one of the disciples, who is seen from behind. The light falls upon our Saviour, three

of his disciples, the virgin, and *Joseph of Arimathea*. The rest of the subject is with difficulty made out.

The *third* impression is still darker, except the arch behind the skulls, which is lighter than the back-ground in general, but the skulls are darker than in the preceding impressions.

The *fourth* impression is very dark. Neither the vault, the arch, nor the stone-work are to be seen; and the figures are scarcely distinguishable.

P. *Tuer* mentions *six* impressions. In the collections of *De Burgy* and *Marcus*, there were only *four*; which probably were all that ought to be accounted different; the rest being entirely owing to the wearing of the plate, which was altered by *Rembrandt*; probably to find out the best effect of the *chiaroscuro*.

88 THE FUNERAL OF JESUS.

On the right side of the print, the body of our Saviour is carried on a bier by four persons, towards a cavern which is perceived on the left. Several persons attend the funeral, among whom the virgin *Mary* is seen weeping. The cavern is at the foot of a rock or mountain, on a distant part of which to the right are seen several persons. This piece is lightly etched, and the composition is good. At the bottom is written in large letters *Rembrandt*, the *d* being omitted.

51² — 41²

89 THE VIRGIN MOURNING THE DEATH OF JESUS.

The figure of the virgin is a half-length, turned to the right and placed before a piece of stone-work,

on which lie the crown of thorns and the nails. She seems to muse over these memorials of our Lord's passion, with a fixed attention, and silent sorrow. This piece is *extremely rare*.*

$$4\frac{3}{10} - 3\frac{5}{10}$$

There are *two* impressions of it. In the *first* there is some coarse-shadowing below the arms and under the chin, which in the *second* and *best* impression is scraped away and softened.

90 OUR LORD AND THE DISCIPLES AT EMMAUS.

This piece is etched in a harsh manner with a coarse tool. Our Lord is sitting behind a table under a large canopy, and seen in front; he holds a piece of bread in each hand, in the action of blessing it, by which he is known to his disciples. A large glory surrounds his head. On the table is a dish with a joint of meat upon it, and close by it stands a goblet half filled with wine. The disciple on the left is risen from his seat, and stands with his hands lifted up and joined together. The other is sitting on the right with his arms half extended, in an attitude of astonishment. In front on the same side is a cook going down some steps, with his left hand upon the rail; and behind him is a dog. At the bottom to the left is written *Rembrandt f. 1634*.

$$8\frac{2}{10} - 6\frac{3}{10}$$

Of this there are *two* impressions. In the *first*, which is *very scarce*, the rays round the head of *Jesus* are not easily distinguished; and the hat hanging on the chair

behind the disciple on the right, is so imperfect, that the shape of it is scarcely to be made out; and upon the whole the piece is defective, wherein it differs from the finished plate or *second* impression.

91 OUR LORD AND THE DISCIPLES AT EMMAUS, THE
LITTLE PRINT.

This is a beautiful print, the composition is fine, it is well executed, and the *chiaro-scuro* produces a great effect. Our Lord is represented sitting to the right breaking bread, and a dog is standing by his side; a luminous glory encircles his head. *Rembrandt* has chosen the same moment of time in this as in the last, viz. that wherein he is known to his disciples by the breaking of bread. One of the disciples is sitting opposite to *Jesus* in an elbow chair; his hands are raised and joined together. The other seen in front on the right hand of his master, holds a shoulder of mutton by the knuckle in his left hand, which he is about to cut with his right, till stopped by this solemn act of our Saviour's, on whom he gazes with a mixture of wonder and awe. In the left corner on the floor, lies a knapsack, with a staff under the strap of it. In the middle of the margin at the bottom is written *Rembrandt f. 1634.*

4—2 $\frac{2}{16}$

92 THE DECOLLATION OF SAINT JOHN THE BAPTIST.

Of this piece there is no good impression; it is lightly etched, and in some parts the aqua fortis has failed. *St. John* is kneeling in the middle of the print,

turned to the right, and is naked, except the camel's hair garment, which is wrapped round his waist ; his hands are joined together. By his side on the ground lies a little cross, with a streamer waving round it, the usual characteristic of the Baptist. The executioner stands on the left, his arms are raised to give the fatal stroke. In the back-ground appear a multitude of spectators coming through an arched gate-way, and in the front of them stand *Herod* and *Mariamne*, with a *Moor*, who holds a charger to receive the head. To the right is a building adorned with columns, between which two persons are looking at the execution. At the bottom to the left is written *Rembrandt f. 1640.*

$$5 - 4\frac{1}{16}$$

93 THE DECOLLATION OF SAINT JOHN, DOUBTFUL.

The artist, in this piece, has caught the moment in which the executioner is sheathing the sword, immediately after the blow has been given. In the back part of the print to the left, is an opening, through which appear three figures. At the bottom to the left is written *R. I.* This piece is *very scarce*.

$$6\frac{3}{16} - 5$$

There are *four* impressions of it.

The *first*, which is the *scarcest*, is much less finished than the other ; particularly in the drapery of the executioner, and the distant part of the cave or prison, where there is no work. On the left side over a dish are two steps. The *second* is particularly distinguished in having the scarf on the shoulder of the executioner, less worked upon.

In the *third*, the work encroaches more upon the lights, and the steps are taken out.

In the *fourth*, the scarf is entirely covered with work.

By some this print is attributed to *Livens* from a design of *Rembrandt's*.

✓ 94 ST. PETER AND ST. JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE.

In this piece is a rich disposition of architecture, which fills the left part of the print, and is seen through an arch supported on a column. To the right in the distance, appears a kind of amphitheatre, with immense crowds of people surrounding a flight of steps leading to an altar in the middle of the print, on which a sacrifice is burning; and the high priest is seen under a canopy with attendants. At the gate of the temple, which is on the left side, stand two *Jews*; and on the same side in front is a cripple sitting on a step; he is seen from behind; and holding a hat in his left hand, appears to ask alms of *St. Peter*, who is standing before him wrapped in a cloak or mantle, having both his arms extended. *St. John* appears at his side in a similar habit, with his stockings fallen down to his ankles. This piece is in great esteem, and ranked among the best of *Rembrandt's* performances. The countenances of the two *Jews* at the gate are admirable, and full of expression; and the whole has a fine effect. Upon the steps on which the lame man is sitting, is written *Rembrandt f. 1659.*

7 $\frac{1}{10}$ — 8 $\frac{5}{10}$

Of this there are *three* impressions. In the *first*, which is

very scarce, the cloak of *St. Peter* has fewer folds, and has rather a stiff appearance; his legs are more heavy and ill shaped.

In the *second*, which is *scarce*, and has the best effect, the faces are much better characterized, executed with more spirit, and animated with stronger expression. *St. Peter's* cloak is better expressed in the plaits or folds, and his legs better designed.

The *third* impression, which is *most common*, differs from the *second* in having the whole of the ground to the right dark, whilst in the others, only half of it is in shade.

M. Houbraken was possessed of a piece $8\frac{7}{8}$ by $6\frac{7}{8}$ wide, which was purchased by *Pond*, in which the subject is differently treated; there is one other impression in *Beringhen's* collection made for the *King of France*, and probably not a third to be found.

In this piece, which is lightly etched, the lame man is sitting on the ground to the right, with two crutches lying by him. *St. Peter* is standing with his arms extended. *St. John* is standing by his side in an attitude rather inclining. Upon the right is a gate, which resembles that of a prison rather than a temple. On the left appears a piece of architecture, at the bottom of which is a door through which are seen two *Jews* in cloaks and caps. The stile of the head of *St. Peter* is very fine, and it is much to be regretted, that *Rembrandt* had not patience to finish the piece with more care. He destroyed the plate himself, preserving only the head of *St. Peter*, which he finished a little

more. It is a bust looking downwards. It measures 2. by $1\frac{6}{10}$.

95 THE BAPTISM OF THE EUNUCH.

This piece is executed in a very good taste, nearly with a single stroke. The *Eunuch* is about the middle of the print kneeling, and turned to the right, with a *Moorish* page standing behind him holding his mantle and cap. *St. Philip*, who has a venerable characteristic appearance, is seen in front, administering baptism to him. To the left is a man on horseback who holds a pike, resting it on his left shoulder; he likewise carries a bow with a quiver of arrows, and has a sword hanging by his side. In the distance appears the chariot of the *Eunuch* with an umbrella fixed over it. In the back-ground to the right are several trees, and above them is seen a hill, with buildings on it. At the bottom in the right corner is written *Rembrandt f. 1641*.

$7\frac{1}{10} - 8\frac{3}{10}$

*96 THE ANGEL DELIVERING SAINT PETER OUT OF PRISON.

St. Peter is represented departing from the prison, the door of which is arched; the angel conducts him by the left hand, pointing with the right the road which he is to take. The back-ground is dark; the light comes in from the right. This print is coarsely etched, and is by some thought not to be the production of *Rembrandt*. It is however *extremely rare*.

$4\frac{8}{10} - 3\frac{2}{10}$

✓ 97 THE DEATH OF THE VIRGIN.

The disposition of this subject is grand; it is executed in a masterly manner and produces a fine effect. The virgin appears to be expiring in a bed, the curtains of which being drawn up, discover the posts richly ornamented. Near it are many persons, several of them weeping. A physician feels her pulse with great attention, while *Joseph* raises up the pillow on which rests her head, and holds a handkerchief to her nose. To the left sits a *Jewish Rabbi* at a table, seen from behind, reading in a large book. Above the table, near the head of the bed, stands the high priest; his arms hang down, and his hands are clasped together before him; he looks with a fixed and mournful attention on the virgin. At the side of the high priest is a boy holding a great crosier. At the foot of the bed stands a tall woman, with her hands raised and clasped together, and behind her *St. John*, with arms extended; both of them appear to be in great affliction. To the right is a large curtain, which a person from behind opens with his right hand; he has a turban on his head, and his face has some resemblance of *Rembrandt's*. In the right corner is an elbow chair. Above the bed, surrounded with a luminous glory, is seen an angel, with several cherubs, the faces of which are all ill expressed. To the left at the bottom is written *Rembrandt f. 1639*.

16 — 12 $\frac{3}{16}$

There are *two* impressions of this piece. In the *first*,

which is *very scarce*, the elbow chair which stands in the right corner is only shaded with the single stroke; and in the margin at the bottom, are many little strokes which were made by trying different points, and were in the *second* impression effaced, and the margin made plain.

98 THE MARTYRDOM OF SAINT STEPHEN.

This piece is very carefully executed, and has a fine effect. The principal part of the subject is disposed to the left. *St. Stephen* is represented kneeling in the middle of the print, with a ray of glory falling on his head; he is habited in a tunic, and one of his feet is bare, the slipper having fallen off. Over his head is seen a *Jew* who lifts a large stone with both hands, which he aims at the saint; another pulls him with his right hand by the tunic, and in the other holds a stone, with which he is about to strike him on the head. Near him another *Jew* is taking up a stone for the like purpose. In the distant prospect to the right, are discovered buildings in ruins. In the left corner, in a small space left for the purpose, is written *Rembrandt f. 1635*.

31⁷/₆ — 31³/₆

IV. PIOUS SUBJECTS.

99 SAINT JEROME, UNIQUE.

This piece was in *M. Houbraken's* collection, and may be regarded as *unique*. It represents *St. Jerome* kneeling, and contemplating a skull that lies before him. The head of the saint and almost all the upper part of the subject is only an outline.

15 $\frac{1}{16}$ — 13 $\frac{1}{16}$

✓ 100 SAINT JEROME SITTING AT THE FOOT OF A TREE.

This beautiful little print is extremely well etched, highly finished, and has a fine effect. *St. Jerome* is placed high up in the middle of the print, sitting on a bank at the foot of a large tree. Beneath him the lion is crossing from left to right; and in the right corner lies a skull. *St. Jerome* is reading in a large book, which he rests on his knees. With difficulty may be perceived at the bottom to the left, *Rembrandt f.* and opposite on the right, 1654. It is *scarce*.

4 $\frac{3}{16}$ — 3 $\frac{1}{16}$

Of this there is an exact copy reversed; and on the right, under the lion, is written *Rembrandt*.

101 SAINT JEROME KNEELING, ARCHED.

This print is arched at top, and lightly etched with a fine point. The saint is kneeling in the middle, turned to the left; his hands are raised and joined together, and he looks upwards in the attitude of praying; before him a book lies open. The background is a rocky scene, to the right of which is seen the fore part of a lion. At the bottom to the right is written *Rembrandt f. 1632.*

$$4\frac{3}{10} - 3\frac{2}{10}$$

102 SAINT JEROME SITTING BEFORE THE TRUNK OF AN OLD TREE.

This piece is designed in a very fine taste, but the back-ground is only very slightly sketched. In the middle of the print appears the trunk of a large old tree, which divides into two as it rises towards the top, and throws out a branch towards the right; below it sits *Saint Jerome*, with his hat lying on the ground by his side. His head is remarkably fine; he has spectacles on, and is writing in a book placed on a board, on which likewise lies a skull. On the other side of the tree appears the head of the lion, the characteristic of this saint. In a scroll below the trunk of the tree is written *Rembrandt f. 1648.*

$$7 - 5\frac{2}{10}$$

There is a *prior* impression which is *very scarce*, and taken before the scroll and name were inserted.

103 SAINT JEROME KNEELING.

The saint is here represented kneeling with his hands joined together, and turning toward the right;

the lion stands on the other side of him in the same direction, occupying the breadth of the print. On the left, opposite to his shoulder, lies a book shut, and on it stands a jug; above which the back-ground is a little touched with the single stroke, the rest of it being white. Towards the top on the right, is to be read with much difficulty *Rembrandt f. 1635*.

416 — 316

✓ 104 SAINT JEROME, UNFINISHED.

It is much to be regretted, that the whole of this piece was not finished. The disposition of the subject is rich, and that part which is finished is done in a good stile. The composition is much in the manner of *Albert Durer*. *St. Jerome* is sitting on a bank or rock to the left, at the foot of a large tree, the higher part of what is seen of it being unfinished; on the trunk a bird is perched. There is a clump of trees immediately behind it in shade. The figure of *St. Jerome* is only traced with the outline, except the hat and upper part of the face, which are nearly finished. The bank on which he sits, which takes up almost the fore-ground of the print, is likewise only traced. He rests upon his left elbow, and holds a book in both hands, in which he is reading. On the bank behind him stands a lion in a spirited attitude seen from behind; his hinder part is only etched with the single stroke. In the distance to the right is a country house and a church, with clumps of trees on each side of them, which are all well finished. Beneath the church is a fall of water, which tumbles down,

amongst the rocks to the right corner of the print. Over the water-fall is a wooden bridge, with two figures at the end of it. This piece is *scarce*.

$$10\frac{2}{10} - 8\frac{3}{10}$$

In the *first* impressions of this print, which are *very scarce*, there is much of the bur, particularly in the head of the lion and some foliage to the left of it, as likewise in the two persons passing over the bridge.

*105 SAINT JEROME.

This is the same print as that described N°. 104. *M. Helle* and *Glomy* have erroneously introduced a short description of it under this number.

*106 SAINT JEROME, IN REMBRANDT'S DARK MANNER.

This piece represents *St. Jerome*, with an open book before him, sitting in a room at a table, on which he rests his left elbow, whilst the hand supports his head. Upon the table stands a crucifix, with a skull at the foot of it. The lion is lying under the table, and is not easily discovered. To the left is a winding stair-case, and in front opposite to it, the top of a stair-case, which leads to a room below that in which he is sitting. The light proceeds from a window which is placed high up before him, and the *chiaro-scuro* has a striking effect in a fine impression. In the margin at the bottom is written *Rembrandt f. 1642*.

$$5\frac{2}{10} - 6\frac{8}{10}$$

Of this there are *two* impressions. In the *first*, which is *very scarce*, that part of the casement which is to the

right, is less seen, being half concealed behind a curtain, which falls down almost in a right line.

In the *second* impression, which is *more common*, more of the window is seen; the curtain being drawn back at the bottom. The effect of this impression is not equal to that of the former. The plate fell into the hands of a printseller at *Amsterdam*, who caused it to be retouched, and these impressions are still worse than the *second*.

✓ 107 SAINT FRANCIS PRAYING.

St. Francis is represented upon his knees praying, turned to the left; his hands are joined together and placed on a book, which lies open before him upon a rock at the foot of a large tree. Before him is a crucifix standing near the back-ground, which appears rocky, interspersed with foliage. To the right another *Religious* is discovered, (being only sketched) who is also kneeling with a book in his hands. This figure, which is seen behind and directed towards the right, is placed under a thatched hovel. His right arm comes from under it, and is supported on one of the rafters. On an eminence on the same side stands a chapel. Of this piece it ought to be remarked, that the scenery throughout is extremely well adapted to the subject. In a small white space which is inclosed with a single line, within the print, at the right corner below, is written in large broad characters, *Rembrandt f. 1657*. The same is likewise written so as to come in contact with the other, in small light characters. This piece is *scarce*.

M. Houbraken was in possession of an impression which may be considered as *presque unique*. In it the background, both before and behind *Saint Francis*, is white or unengraved.

108 THE HOUR OF DEATH.

This is an allegorical subject. To the left appears the upper part of a skeleton, by which death is represented, holding an hour-glass. On the same side under a tent, sits an old man leaning with his left hand on a stone table, and stretching out his right hand, shews the skeleton to a woman who is standing before him richly habited, with a hat and feather on her head. The scene is in a garden; in the background are seen some rich buildings in perspective. Below the table on the ground is a large book open, with a spade and rake near it; and in a corner below the skeleton is a shield with the following Latin verses, written in four lines upon it.

*Qui speculum hoc cernis, cur non mortalia spernis,
Tali namque domo conditur omnis homo.*

This piece is *very scarce*.

57³/₆ — 31⁵/₆

There is an impression which is *extremely rare*, if not *unique*, where instead of the shield and Latin verses, there is a stone coffin. This impression was in the collection of *M. Van Leyden*.

There is likewise another *very scarce* impression, wherein the top of the tent is without the cross etchings.

In another impression the corner of the shield is touched with etchings instead of being left white.

In an old copy which is in the same direction as the original, the verses are omitted, and *Rt.* is put instead of them ; and in a copy by *Hertel*, which is reversed, *J.* *G. H. Sculp.* is marked on the shield.

109 YOUTH SURPRISED BY DEATH.

This piece is etched with a very light point. It represents a young man seen in profile to the left ; with a young woman seen from behind, gayly dressed in a hat and feather. They are contemplating a monument, from beneath which, death rises with his scythe and hour-glass. In the margin to the left is written *Rembrandt f. 1639.* This print is *scarce*.

$$4\frac{3}{10} - 3\frac{1}{10}$$

110 A MAN MEDITATING.

This piece is extremely well executed in *Rembrandt's* dark manner, and the effect of the *chiaro-scuro* in the *first* impressions is very fine ; but in general it is lost in the subsequent ones. A man is represented sitting at a table, upon which lies a book open, and over it a lamp is fastened to the wall, which throws a faint light upon the subject. He is seen nearly in front, and has on such a cap, as is common in *Rembrandt's* portraits ; his left elbow rests upon the table, and his left hand is raised to his forehead in an attitude of study ; his right hand rests on the arm of his chair. On the right side is a curtain.

$$5\frac{3}{10} - 5\frac{8}{10}$$

Of this print there are *three* impressions.

In the *first*, which is *very scarce*, the effect of the *chiaro-*

scuro is very fine, the lamp is bright, and all the parts are readily made out, yet agreeably kept under.

In the *second* the rays of the lamp are more diffused.

In the *third* the lamp is but feeble, and the dark parts of the subject are not clearly to be discriminated; the curtain is likewise more worked upon.

V. FANCY PIECES.

✓ III AN ALLEGORICAL PIECE.

This print is *extremely rare*. In *Holland* it is called the *Phœnix*; *Gersaint* calls it an *allegorical piece*, and says, that the subject is not easily to be guessed. It seems however to represent *the demolition of the statue of the duke of Alva at Antwerp*. About the year 1568, the *duke*, having driven the *prince of Orange* out of the *Low Countries*, and being complimented by *Pius the Fifth* as the champion of the catholick religion, directed the cannon, taken from the prince, to be melted, and a statue of himself to be made of the metal, and set up in the citadel of *Antwerp*. He was represented trampling upon the states of the *Low Countries*, the nobility and people, under the figure of a double-headed *Hydra*; which so enraged the populace, that on the expulsion of the *Spaniards* in the year 1577, they overturned it into the court, and converted it to its former purpose, by casting it again into cannon. On the pedestal was a fulsome eulogium on himself.

At the foot of a large pedestal lies a colossal figure

of a man, admirably foreshortened, his head lying at the bottom of the print, and his feet elevated above the body, so as to reach the bottom of the tablet on the pedestal. At each corner of the pedestal is a mask; on the upper part of it is a shield armorial, with a ducal coronet. Above this is distinctly seen the hinder part of the *Hydra*, the fore part of which is broken down. Upon it are extended two bunches of corn, in the blade, fastened together round the stalks. Two *Genii* appear in the air with their wings extended, blowing trumpets, which each of them holds in one hand, and with the other takes hold of the corn, near the blade. On the stalks stands a *Stork* with expanded wings, which fills up the lower part of a luminous glory, from which the rays are diffused over the subject; particularly falling upon the heads of the populace, who are discovered at the bottom of the print, and seen no lower than the breast; one on the right side, and three on the left; one of whom holds up a child. Above them, two houses are seen in perspective, and on the right, the trees which grow on the rampart. The *Stork* is considered as an emblem of democracy, and is held in great veneration in *Holland*. It is also the armorial bearing of the *Hague*, and may, in the point in question allude to the *prince of Orange*, the deliverer of his country from the *Spanish yoke*. This print has probably been intended for some historical work, wherein that event is recorded, but was not made use of, as sometimes happens, when the artist or the author are not pleased with the

design or the execution of a print. At the bottom, towards the right corner, is written *Rembrandt f. 1648*, but owing to a broad stroke crossing the name, its orthography is not easily to be made out.

$$7\frac{1}{10} - 7\frac{2}{10}$$

✓ 112 THE STAR OF THE KINGS.

It is a custom among the populace in *Holland*, on the feast of the *three kings*, for select parties to parade the streets, carrying a great lantern in the form of a star, fixed at the end of a pole. They are dressed in a ridiculous imitation of royalty, attended with suitable music, and go from house to house to obtain money from the burghers.

This print is a night-piece. Towards the right the star is carried by a boy. Six or seven other persons are discovered, one of whom is in a high cap. On the left, several lights are perceived in the houses. The print, upon the whole, does not produce much effect.

$$3\frac{7}{10} - 5\frac{7}{10}$$

Of this there are *two* impressions.

In the *second* there is some variation in the effects of the light.

113 FOUR HUNTING PIECES.

These pieces are etched with uncommon spirit, and now become *scarce*; particularly the *FIRST*. Near the middle, inclining to the right, is a horse fallen down with his rider under him. Higher up appears another horse curveting, on which sits a *Turk*, who is throwing a javelin at a lion, which is

running towards the left, and is attacked by three other horsemen ; one of them with a sword, the other two with bows and arrows. In front of this lion, is another lying on his back, wounded with an arrow. To the right are four other horsemen armed, and behind them appear some trees slightly sketched.

$$8\frac{2}{10} - 11\frac{7}{10}$$

In the SECOND, a horse to the left is represented curveting ; on it sits a *Turk*, who is throwing a javelin at a lion. Higher up another *Turk* is mounted, and shooting an arrow at the lion. A little beyond the lion is a tigress devouring a man, whom she has pulled from his horse. The back-ground is a wood slightly sketched, and in the distance to the right, are discovered several horsemen.

$$6\frac{2}{10} - 4\frac{8}{10}$$

In the THIRD, a lion is represented attacking a man, who is fallen down with his horse ; he is defending himself with a javelin, while a *Turk*, mounted on another horse, comes to his assistance, and makes a stroke at the lion with his sword.

$$6\frac{2}{10} - 3\frac{1}{10}$$

The FOURTH, is rather a battle than a chace, and represents a group of horsemen advancing in full speed from the right, with swords and javelins.

$$4\frac{3}{10} - 3\frac{1}{10}$$

There is some difference in the impressions of the *three first*, but so trivial as not to be worthy of particular remark.

In the FOURTH there is a *prior* impression *extremely rare*, if not *unique*. It is less finished, the back-ground is

spotty, and the effect is not so good as in the *second* impression.

114 THREE ORIENTAL FIGURES.

To the left appears a house built in the *Flemish* manner, with a porch or cove over the door, the lower part of which is shut; and a man, in a large cap and cloak, is leaning over it. Before the door stand three figures, two men and a woman, in *Oriental* habits, and a dog attending them. At the top to the right is written *Rembrandt f. 1641*, the whole reversed. This piece is etched with much spirit.

$5\frac{7}{10} - 4\frac{3}{10}$

115 THE BLIND BAGPIPER.

A blind boy, with a dog in a leash, stands near the middle of the print playing upon the bagpipes, in front of a cottage which is in the right, with a door-hatch, over which, are seen leaning a peasant and his wife; she holds up a little child, who seems to be much diverted with the music. Behind the bagpiper stands an old man in a high cap.

$5\frac{6}{10} - 4\frac{6}{10}$

116 THE SPANISH GIPSY.

This piece is executed in *Rembrandt's* best manner, masterly, yet not elaborately finished. The subject is taken from a *Spanish* story, which has been wrought into a *Dutch* tragedy. A scene in each act was illustrated by a print, but only this was done by *Rembrandt*.

A *gipsy* having found means to steal away a *Spanish* princess in her infancy, made a constant companion of her whenever she went abroad, but paid particular

attention to her education, concealing however from her the dignity of her birth. It happened as they were passing through a wood, the young lady was seen by a prince who was hunting; who being stricken with her beauty, became passionately in love with her; and having by some circumstance discovered the secret of her birth, made her his wife.

In the print, an old woman habited like a *gipsy*, is represented passing through a wood, with the princess by her side; the old woman has a walking stick in her left hand, and their course is directed to the right. This piece is *extremely rare*.

$$5\frac{2}{10} - 4\frac{5}{10}$$

117 THE RAT-KILLER.

This piece represents an old man, holding in his left hand a pole, with a cage on the top of it containing rats. On the top of the cage sits a live one, and from the bottom is suspended a dead one; there is likewise a rat perched on his shoulder. He has a high cap on, and a sword hanging by his side, with a short fur cloak, thrown over his right arm, and hanging behind him. He is accompanied by a little boy, who carries a box of ratsbane; the old man offers a packet of it to another, who is leaning over a door-hatch to the left; he puts it aside with his hand, rejecting it, and likewise turns his head from it. By the side of the door appears the trunk of an old blasted tree, and a broken cart. To the right in the distance is a cottage, with trees appearing above it. Near the bottom

on the right side is written *Rt. 1632*, the 3, with the 2 after it, are reversed.

$5\frac{7}{8} - 4\frac{9}{16}$

There are *two* impressions of this print.

In the *first* impression, which is *very scarce*, the trees above the head of the rat-killer are not cross-etched.

* 118 THE RAT-KILLER. PRESQUE-UNIQUE.

This piece is coarsely scratched and spotted, and appears to be the study made by *Rembrandt* for the preceding piece. It is found in *Beringhen's* collection made for the *king of France*, and in a collection in this kingdom; but the dimensions differ; being set down by *M. Helle and Glomy* $4\frac{9}{16}$ by $3\frac{2}{16}$ in the former collection, but in the latter, it is said to measure $5\frac{7}{8}$ by 4. The rat-killer is seen in profile to the left of the print, and looking towards the right; his arm is extended, and he holds out one of his packets in his hand, offering it for sale. By his side a long pole is fixed in the ground, at the top of it is a round cage from which hang some dead rats.

✓ 119 THE GOLDSMITH.

This little print was formerly *very scarce*, the plate having been mislaid, but being found again, it is become *very common*, though it is still difficult to meet with a good impression. It is etched in a good stile and well finished. The goldsmith is seen in front, holding a group representing charity, with his left hand, and a hammer in his right, with which he strikes upon the ground of the group. To the left is a forge burning.

In the left corner at the bottom is to be distinguished with great difficulty, *Rembrandt* 16.

$$3\frac{1}{10} - 2\frac{2}{10}$$

120 THE PANCAKE WOMAN.

This piece is etched with much spirit, and has a good effect. There are many figures, but the principal is an old woman in profile, sitting in the middle, and turned to the right. With her right hand she holds a fryingpan over a fire, with cakes in it, and in her left she holds a stick with which she turns them. In the near front is a child on the ground, crying for fear of a dog, that wants the cake, which he holds with both hands. In the distance to the left is a woman with a child on her knee. In the middle of the margin at bottom is written *Rembrandt f. 1635*.

$$4\frac{2}{10} - 3\frac{1}{10}$$

121 THE SPORT OF KOLEF.

To the right, in a box, such as is found in the public gardens in *Holland*, is a man in a high-crowned hat, sitting down with his hands crossed, and his left elbow supported on a table, with a pot of liquor on it. His right leg lies extended on the bench whereon he sits. Out of doors, on the left, is a man striking a ball with the instrument used in this sport. Through an opening in the middle, are seen two men, one sitting and the other standing. This piece is very slightly etched, and does not produce much effect. On the left towards the bottom is written *Rembrandt f. 1654*.

$$3\frac{1}{10} - 5\frac{6}{10}$$

122 A JEW'S SYNAGOGUE.

This piece is very well executed. In front to the left stand two old *Jewish Rabbies*, who are the principal figures. They are in earnest conversation; the left hand of one of them is supported on a walking stick, and his right is placed on his breast; his whole attitude is expressive of attention; and the other seems to be addressing him with much energy, his right hand being raised and in motion. Farther back on a step in the middle of the piece, sits a *Jew*, seen from behind. Part of the temple is seen in perspective, and several *Jews* are walking and holding discourse together. On some stone-work, above the left shoulder of the *Jew* with the stick, is written *Rembrandt f. 1648.*

$$2\frac{8}{15} - 5\frac{1}{5}$$

123 FORTUNE, AN ALLEGORICAL PIECE.

This print is found at page 97 of a *Dutch* book, printed at *Amsterdam* in 1634, entitled, *E. Herckman's Zeevaerts Lof. i. e. L'Eloge de la Marine par E. Herckmans.* There are many other prints in the book, but only this by *Rembrandt.* To the right is a *Dutch* vessel crowded with people, in which stands the figure of *Fortune* as a naked woman, seen from behind; she hoists up the sail with her left hand, and expands it with the right. On the shore is a man crowned with laurel, on a horse that has fallen down; he looks after *Fortune* with regret, as she has turned her back on him, and is leaving him. Above him is seen a colossal *Term* of *Janus*, whose

temple is on the left ; many persons are ascending a flight of steps which lead to its portico. At the bottom of the steps, some seem to be in attitudes of prayer, others of complaint. In the distance beyond the vessel, a fleet of ships is discovered, some of which appear to be engaged in action. This piece is executed with spirit, and a good impression is *scarce*. On the side of the vessel is written *Rembrandt f. 1633*, but the name is scarcely perceptible.

$$4\frac{4}{10} - 6\frac{3}{10}$$

✓ 124 THE MARRIAGE OF JASON AND CREUSA.

This piece is extremely well executed and produces a fine effect, particularly in the double flight of steps, which lead up to the temple. It was designed and etched as a frontispiece to a *Dutch tragedy*, called *Medea*, which was written by *Rembrandt's* friend and patron, the *Burgomaster Six*, who was then secretary to the city of *Amsterdam*.

It represents the inside of a temple, adorned with many columns which support an arched roof. From side to side a curtain-rod is stretched, supported in the middle by something suspended from the roof ; the curtain is drawn to each side, and hangs in festoons. The temple is crowded with figures. On the right appears the statue of *Juno* sitting under a canopy ; before the statue is an altar, with the fire kindled upon it, and a priest standing by it. *Jason* and *Creusa* are kneeling before the altar. The body of the temple is ascended to, by a double flight of steps, towards which *Medea* is approaching from the right, in an at-

titude of sorrow; her right hand is raised, and in it she holds a handkerchief; her train is supported by a page. In the margin at bottom are four *Dutch* verses, and to the right is written *Rembrandt f. 1648*.

91⁵/₆ — 7

Of this piece there are *three* impressions.

- ✓ In the *first*, which is *extremely rare*, the top of *Juno's* head is only covered with a little cap or calotte. This was no very decent appearance for a goddess, therefore
- ✓ *Rembrandt* substituted a crown in its stead in the *second* impression, which is *scarce*; and in the *third* impression the *Dutch* verses are added.

✓ 125 THE CORN-CUTTER.

A young woman tolerably handsome, is sitting on a bank at the foot of a large tree, and turned to the left. Her hair is curled, and turned up behind with a fillet; she has neck-laces with ear-drops, and in her left hand she holds a flower. Her cloathing is rich; it is tied at the wrists, but is fallen off her shoulders down to the waist, and she appears as if undressing to bathe. Before her sits an old woman with spectacles on, who is paring the corns or nails of her right foot, above which a piece of water is seen. In the off-skip are discovered two figures; and in the back-ground a large building in ruins, which is faintly expressed. This piece is highly finished and is *very scarce*.

41²/₆ — 31⁷/₆

P. *Yver* was of opinion, that this print ought to have been ranked among the doubtful ones.

126 THE SCHOOLMASTER.

This piece is well executed ; it represents a school, in the door-way of which is an hatch shut close, on its outside appears a woman leaning, and over it is seen the head of a child. The light is full on the woman's face and shoulder, and produces a good effect. To the left is the schoolmaster in conversation with the woman, and five or six children about him. Near the top of the door, which is arched and half open, is written *Rembrandt f. 1641.*

$$3\frac{7}{10} - 2\frac{5}{10}$$

127 THE MOUNTEBANK.

He wears a cap, with a large ruff round his neck, and ruffles at his hands. He has a basket before him, out of which he has taken a packet, which he holds out with his left hand ; his right hand is placed on his side, and below it hang a pouch and a sabre. His knees are a little bent. Beneath his feet is written *Rembrandt f. 1635.* This piece is lightly etched with great spirit.

$$3\frac{1}{10} - 1\frac{4}{10}$$

128 THE DRAUGHTSMAN.

To the right is a young man in a cap, who holds an ink-stand in his left hand, and is drawing by candle light, in a portfolio, after a bust which stands on a book to the left. Over the bust is a pedestal, and along side of it is a chest, on which lie several port-folios.

$$3\frac{7}{10} - 2\frac{5}{10}$$

129 PEASANTS TRAVELLING.

This piece is etched with spirit. A peasant in a high crowned hat, the brim of which projects over his eyes, is travelling to the right; he has a staff in his left hand, and leads a little boy with his right. A woman, with a child on her back, follows them. The figure of the man is the most finished. The sleeves of his doublet have many seams and folds, and he carries a knapsack behind him. In the distance to the right, appears some unfinished object, which cannot well be ascertained.

$$4\frac{5}{10} - 3\frac{6}{10}$$

✓ 130 CUPID REPOSING.

Cupid is reposing himself on a bed, in the middle of the print; his wings are displayed; his right elbow rests upon a pillow, up to which rears his bow unstrung; his quiver hangs on his left side, in a sash that goes round him. On the left of the print is a curtain, and on the right side another, poorly expressed, drawn up in a festoon. The design is heavy, and the etching executed in a dry hard manner. *P. Yver* attributes it to some pupil of *Rembrandt's*, or if it is the work of *Rembrandt*, thinks it must be one of his earliest productions. In the right corner at the bottom, there is the appearance of a name, but the strokes are so confused that it cannot be decyphered. It is *very scarce*.

$$3\frac{5}{10} - 4\frac{7}{10}$$

There are *two* impressions of this piece.

The *first* is less wrought upon and is *more scarce* than the other.

There is a copy reversed, the same size of the original.

131 THE JEW WITH THE HIGH CAP.

He is represented walking from the left to the right; his head is covered with a very high cap, equally wide at the top and bottom; he leans upon a walking stick with his right hand, and seems to point towards something with his left. This piece is spiritedly etched with a light hand. Near the middle of the margin is written *Rembrandt f. 1639.*

$$3\frac{1}{16} - 1\frac{7}{16}$$

132 AN OLD MAN WITH A BOY.

This piece is beautifully etched with a very fine point. The old man is sitting on a bank, on which behind him grows a bush of flowers. He has a long beard, and there is a pleasing expression in his countenance. His head is covered with a turban. Between his legs stands a little boy, leaning his right elbow on the right knee of the old man; he holds an apple in his left hand, smiling, while the old man is chucking him under the chin. At the bottom to the left is written *Rembrandt f.*

$$4\frac{6}{16} - 3\frac{1}{16}$$

✓ 133 THE ONION WOMAN.

This piece is executed in a good stile, and produces a singular effect. An old woman is represented sitting to the right of the print, and turned towards the left; she leans forward, raising her arms upon her knees, and clasping her hands. Her feet, which are naked,

are placed upon a *Dutch* stove. A rope of onions, which hangs upon the wall to the left, gives name to the print. Between them and the old woman, are a pair of crutches, reared up to the side of an old arched door. Near the top on the right side is written *Rt. 1631*. This piece is *extremely rare*.

$$4\frac{8}{10} - 3\frac{2}{10}$$

There are *two* impressions of it.

The *first* impression may be regarded as *presque-unique*. It is less wrought upon in general, and the effect is not equal to the finished print. It is without the name and date.

134 THE PEASANT WITH HIS HANDS BEHIND HIM.

The peasant is an half-length, turned towards the right, and seen in profile. He wears a scanty doublet, and a fur cap upon his head; his hands are placed behind him. Near the top to the left is written *Rt. 1631*.

$$2\frac{3}{10} - 2$$

Of this piece there are *three* impressions.

In the *first* impression, which is *very scarce*, there is the bur, and it is less worked than the two succeeding ones, particularly in the neck, under the hands, the sleeves, and shoulder; there is also a little difference in the nose and mouth.

135 A MAN PLAYING AT CARDS.

This piece is etched with a light tool, and but little shaded; the card player is seen in front, and has a sharp pointed chin. He has the common cap on his head, and his hair is long and straight, he leans on a table, and holds the cards in his hands. The back

ground is shaded, and is darkest on the right side towards the top, the whole producing but little effect. On the left, about half way between the top and bottom, is written *Rembrandt f. 1641.*

$$3\frac{5}{16} - 3\frac{3}{16}$$

136 THE OLD MAN WITH A SHORT BEARD AND A STICK.

This piece is lightly etched, but with great spirit. It represents an old man with a short thick beard, seen in front, with a large turban on his head. He wears a cloak hanging over his shoulders; his vest is fastened with a girdle, in which he sticks the thumb of his right hand. His left hand is supported on a stick. The back-ground is white, but is spotty on the left side. This print is *scarce*.

$$5\frac{4}{16} - 4\frac{2}{16}$$

137 THE BLIND FIDLER.

The fidler is led by a dog; he has a high fur cap on his head, a cloak over his shoulders, and is directed towards the right, playing on his instrument. In the back ground to the left, appears an old woman who is going into a cottage, behind which is a tree. In the margin is written *Rt. 1631.* It is highly finished.

$$3\frac{1}{16} - 2\frac{1}{16}$$

Of this there are *three* impressions.

In the *first* which is *very scarce*, the figure of the fidler is less wrought upon in the neck and drapery.

In the *second* the figure is rather more finished.

In the *third* it is highly finished, being touched up with the dry needle.

138 THE MAN ON HORSEBACK.

He is mounted on a horse turned to the left, and seen almost from behind; on his left shoulder is a pike. Below the horse's head appears part of another figure, seen also from behind, in a cap and feather; and above him to the left is an indistinct figure, though strongly etched. This little piece is executed with spirit. In the right hand corner, at the top is written in reversed letters *Rt.*

$$3\frac{2}{10} - 2\frac{2}{10}$$

139 THE POLANDER.

He is seen in profile, and his face is very expressive; he has on a very high cap, and a cloak which comes no lower than the waist; he is walking towards the right, his hands are a little raised and joined together before. This piece is well etched with a very fine point.

$$2 - 1\frac{2}{10}$$

140 ANOTHER POLANDER.

He has *mouffaches*, and is seen in profile, turned to the left. In the front of his cap is a feather that falls back over the head. His belt is thrown across his shoulder, and his sabre hangs by his side; a short cloak hangs over his right shoulder, and he rests his hands upon a stick. In the distance to the left is a tree on rising ground. This piece is highly finished.

$$3\frac{2}{10} - 1\frac{7}{10}$$

There are *three* impressions of it.

The *first* is *very scarce*. It is taken off before the shadows

were deepened by the dry needle, and is on that account more pleasing.

141 AN OLD MAN SEEN FROM BEHIND.

The figure is an half-length turned to the right, and seen from behind, but the face is nearly in profile. He has on his head a large fur cap, bound round with a fillet, and an ear-piece, from which a string falls upon the shoulder. His habit is fastened round the waist with a girdle. His hands are raised and joined together as if resting upon a stick. This piece is well executed, and a good impression is *scarce*. It was originally part of a leaf of sketches, N . 332. It ought to have been classed among the beggars, for the figure is very ragged at the elbow.

2 $\frac{9}{10}$ — 1 $\frac{7}{10}$.

There are *two* impressions of it.

The *first*, which is *very scarce*, is the original etching, without being touched upon afterwards.

The *second* impression is very much strengthened throughout with the dry needle.

142 THE TWO TRAVELLING PEASANTS.

Two peasants, a man and woman, are represented travelling on foot, from the left to the right. The woman has a child on her back, and leans on a staff, the better to support her burden. The man is on the farther side of her; his hat is flapped, and his stick is under his arm. Their action is very well expressed. In the distance appear some trees, rudely sketched.

2 $\frac{5}{10}$ — 1 $\frac{2}{10}$

143 THE OLD MAN WITHOUT A BEARD.

He leans his back against the left side of the print, as if supported by something which does not appear. His body is a little bent, and his legs are brought forward. He wears a cap, and is covered with a cloak that hangs down to the ground. His left hand is raised and pointed. The ground is white. At the top of the print on the left is written, *Rt.* 1631.

$$2\frac{5}{10} \rightarrow 1\frac{6}{10}$$

There are *five* impressions of this piece.

In the *first* which is *extremely rare*, the figure is sketched only with an outline; the plate (which was afterwards reduced) is 3 — 2, and it is without the name and date.

In the *second* impression, which is *very scarce*, the plate is $2\frac{5}{10} - 1\frac{6}{10}$; the cloak is shaded in the folds, but is less so than in the subsequent impressions; as is likewise the upper part of the thighs. There are three folds in that part of the cloak which is raised by his left arm, but only two in the following impressions. This impression is the best. The name and date are inserted.

In the *third*, the thighs are more shaded, and the cloak on the left side is also more shaded by strong single upright strokes, but the front is light.

In the *fourth*, there is still more shade.

In the *fifth*, which is most common, the cloak is strongly shaded with the single upright stroke to the front.

144 AN OLD MAN WITH A BUSHY BEARD.

The figure is turned towards the right, in a stooping posture, leaning against a bank placed on the left



of the print. The face is a three-quarters; the head is covered with a fur cap; the hands are raised a little, and rest on a stick which contributes to support the figure. In the right corner at the top is written, in reversed letters, *Rt.*

$$4\frac{3}{8} - 3\frac{1}{8}$$

145 THE PERSIAN.

This piece is very highly finished, in a good taste, with an exceedingly fine point. He is an old man with a great beard, richly habited, and seen in front. He wears a fur cap adorned with a feather, and is covered with a short cloak, bordered with fur; his habit is fringed, and being open at the top, discovers a ribbon, at which hangs a medallion. His right hand, which holds his cane, comes out from under his cloak. His countenance is very austere. Near the middle at the bottom appears, *Rt.* 1632, but the two last figures are written backwards. A fine impression, is *scarce*.

$$4\frac{3}{8} - 3\frac{1}{8}$$

Of this piece there is a good old copy, reversed; it measures $4\frac{3}{8} - 3$.

There is likewise another copy, not so well executed, which measures $3\frac{1}{8} - 2\frac{3}{8}$.

146 A BLIND MAN.

The figure is an old man, habited like a *Jew*, in a fur cap and slippers. He is directed towards the left, and seen nearly from behind; he leans upon a staff with his left hand, and with his right, is groping for a

door which is before him, in an attitude as if fearful of hurting himself against any thing that may be in his way. This piece is *very scarce*.

$$3\frac{1}{10} - 2\frac{1}{10}$$

Of this piece there are *three* impressions.

The *first* may be reckoned as *presque-unique*. It measures $3\frac{2}{10} - 2\frac{7}{10}$. In it some parts of the drapery are less shaded, the slippers are quite white, as is also the upper part of the door. There are etchings in the back-ground, between the feet, and from the stick to the garment, which were afterwards erased.

In the *second* impression, the size is reduced to that which has been first described. The upper part of the door is light, and it is *extremely rare*.

*147 THE ASTROLOGER.

He is sitting in an elbow chair, turned to the right, at a table on which is a globe and many books. Over him appears an arch of stone-work. This piece is well executed, and is *not common*; but it is not the work of *Rembrandt*, the name *Ferdinand Bol*, being perceptible among the etchings in the back-ground, behind the chair.

$$5 - 3\frac{7}{10}$$

*148 TWO VENETIAN FIGURES.

They are seen in profile, walking side by side from left to right; they are covered with long cloaks, and have high caps on their heads in the *Venetian* fashion. The etching is rather hard. This piece is *extremely rare*.

$$3\frac{7}{10} - 2\frac{3}{10}$$

*149 A LITTLE POLISH FIGURE.

He is seen in profile, turned to the right ; on his head is a turban ornamented with a feather, his right hand is placed on his hip, and the left holds a cane. Towards the top of the print is written *Rt. 1631*. This piece may be esteemed as *unique*, being one of the rarities in *Beringben's* collection.

$$2\frac{3}{16} - 1$$

150 A PHYSICIAN FEELING THE PULSE OF HIS PATIENT.

The physician is a half-length, and is the same figure, as that in the *Death of the Virgin*, reversed. He is feeling the pulse of his patient, of whom only the back-part of the head, and part of the body are seen. It has been supposed that *Rembrandt* designed this piece as a study, to be introduced in that of the *Death of the Virgin*, which is one of his most capital performances ; there are others however, who do not look upon it as the work of *Rembrandt*. It is *extremely rare*.

$$2\frac{7}{16} - 2\frac{1}{16}$$

151 THE SKATER.

This piece represents a man skating. He has on his head a flat bonnet, such as the *Scotch* wear, and he carries a staff on his right shoulder, which he holds with both hands. He is skating from the right towards the left. This piece is very lightly etched and full of spirit. *Gersaint* had never seen it, when he made his catalogue, and *P. Yver* says, that it is not only *very scarce*, as *Gersaint* stated it, but may be regarded as

presque-unique. It ought not however to be ranked as so very uncommon, though it is *extremely rare*.

$$2\frac{4}{10} - 2\frac{3}{10}$$

152 THE HOG.

The beast is lying in the fore-ground of the print, turned towards the left; his legs are coupled together, and he is tied to a stake. Over him appear five figures, all sketched with the outline only, viz. an old man with a basket on his arm; a boy who is teasing the hog with the grunting of a bladder under his arm; two young children looking at the hog with much compassion; and a figure seen in profile above them. In the right corner at the bottom is written *Rembrandt f. 1643*. This piece is well etched with a fine point, and is *scarce*.

$$5\frac{8}{10} - 7\frac{2}{10}$$

✓ 153 THE LITTLE DOG SLEEPING.

The dog is represented lying asleep on the right side of the print, and is etched with a fine point, somewhat in the manner of *Della Bella*. He has a collar round his neck, to which a strap is fastened, which lies extended before the dog. This piece is *very scarce*, and is one of those, which on that account, are rated much above their value.

$$1\frac{5}{10} - 3\frac{2}{10}$$

There are *two* impressions of it.

The *first* is *extremely rare*, and is not mentioned either by *Gersaint*, or in the *Supplement*. In it the shadowing in the back-ground does not extend to the left side by about a quarter of an inch. It measures $1\frac{6}{10}$ by $3\frac{6}{10}$

The *second* impression which is *very scarce*, is reduced nearly half an inch on the left side, and a little at the bottom.

154 THE SHELL.

This is the representation of the shell known by the name of the *Damier*. The back-ground is deeply shaded. To the left in the margin is written *Rembrandt f. 1650*. This piece is finely executed, and is *extremely rare*. It is, however, another of those pieces which are rated at an exorbitant price, on account of their scarcity.

$3\frac{2}{10} - 5\frac{2}{10}$

There is an impression, in which the back-ground is left white, but it may be regarded as *presque-unique*.

VI. BEGGARS.

155 **A** BEGGAR STANDING, SPIRITEDLY ETCHED.

This figure is etched with little more than an outline; he has on a large fur cap, and his clothes are very ragged; he leans with both his hands on a staff, and his body is a little bent forward. The back-ground is white, except a little bank on the left side. It is *scarce*.

$$6\frac{2}{10} - 4\frac{7}{10}$$

156 **A** BEGGAR, A PROFILE IN A CAP.

He is covered with rags, and girt round the waist with a belt: he is walking towards the left, and has a staff in his right hand, and a pouch at his side. There is a light single stroke in the back-ground, near the top of the print, which touches the top of his cap in two places, and is carried behind him downwards opposite to his waist. This piece is well executed, and is *very scarce*.

$$3\frac{5}{10} - 1\frac{8}{10}$$

157 **TWO** BEGGARS, A MAN AND A WOMAN, CONVERSING.

They both appear to be old, and are standing opposite to each other, in conversation; the man is on

the left, he wears a cap, and a pouch hangs before him ; his right hand is behind him, and he leans on a stick with the other. The woman's hands are placed one on the other, and supported on a stick ; she wears a flat hat, her head is a little inclined, and her back is prominent ; on her left arm hangs a basket. This piece is well designed, and executed with a light stroke.

$$3\frac{1}{10} - 2\frac{6}{10}$$

158 TWO OTHER BEGGARS COMING FROM BEHIND A BANK.

This piece is well designed, and highly finished. The beggars are coming from behind a rocky bank, which reaches to the top corner of the print on the left side. The bank hides the lower part of the man, who is the next to it, and his figure conceals the hinder part of the woman from view. He is in a fur cap, under which is a linen cloth wrapped round his head, with the ends lying on the right shoulder ; his mouth is open, and his beard is short and downy ; he leans with both hands on his staff. The woman who is seen in profile, has on a little flat hat, under which is a linen cap that falls down her neck, and forms a kind of ruff ; her hands are under her apron.

$$3\frac{2}{10} - 2\frac{6}{10}$$

Of this piece there are *three* impressions.

The *first* impression which is *very scarce*, measures $4\frac{2}{10}$ by $3\frac{2}{10}$. The bank is more distinct, and the foliage scattered on it is readily discriminated. The head and shoulders of the man are not so much worked upon,

and the shades on the woman's face, and between her shoulder and cap are not so deep. In the right corner at the bottom is written *Rt.* but this was cut off when the plate was reduced in size.

The *second* impression measures $3\frac{3}{16}$ by $2\frac{6}{16}$, and is *scarce*.

The man's shoulder is still only shaded with a single horizontal stroke, but his head and neck are more shaded, and the woman's face, the upper part of her shoulder, and the fore part of her waist, are more shaded. The hillock is shaded deeper, but has a worse effect, being more confused and indistinct.

The *third* impression is *most common*. The man's shoulder is shaded with the double stroke, the slope of the rock is more formed, and the shadowing still more harsh and indistinct.

✓ 159 A BEGGAR IN THE MANNER OF CALLOT.

He is seen in profile turned to the right, and is extremely ragged; he has a high cap on his head, pointed in front at the top, and a cloak over his shoulders, which falls down to his knee; his right hand comes out from under his cloak, and rests on a stick; his knees are a little bent, and his shoulders are prominent. This piece is *very scarce*.

$$3\frac{3}{16} - 1\frac{7}{16}$$

There are *two* impressions of this piece.

In the *first* impression, which is *very scarce*, the fore-part of the cap is higher, the drapery less shadowed, and his left leg is entirely without shadowing. This impression is more agreeable than the *second*.

160 A BEGGAR IN A SLASHED CLOAK.

This is another beggar in *Callot's* manner. He has on a very singular pointed cap, which has the appearance of the head of a bird of prey, when the print is turned side-ways. His cloak is slashed, or torn at the bottom, rather than ragged; he has a walking stick which is perceived in the space between his legs. He is seen in profile walking from the right to the left, and stooping very much. The back-ground is more worked on to the left, than to the right; it consists of a bank with a tree growing out of it near the top of the print. This piece is *scarce*.

$$3\frac{3}{16} - 1\frac{5}{16}$$

Of this piece there are *three* impressions.

In the *first* which is *very scarce*, the lower part of his face and neck are light, as are the back of his right leg and shoe.

In the *second*, which is *scarce*, his face is wholly shaded with diagonal lines, and his right leg and shoe are strongly shaded with the single stroke; his cloak is likewise more shaded towards the bottom.

In the *third* the face and the cap are more worked upon, but the etching of the face is so hard as to injure the countenance.

161 A BEGGAR-WOMAN IN CALLOT'S MANNER.

The body is seen chiefly from behind, turned to the left, and leaning forward. Her face is in profile, and her left hand is raised towards her mouth. She wears a little flat hat tied under the chin. Behind her

hangs a leathern bottle. Her clothes are very ragged. At the bottom is a vacant margin.

$4\frac{1}{10} - 1\frac{5}{10}$

162 A BEGGAR STANDING.

He wears a great fur cap; he is seen nearly from behind, and directed towards the left; his body is bent, and his hands are supported on a staff. Near the top on the right is written in small characters, scarcely perceptible, *Rt.* This piece is *very scarce*.

$1\frac{7}{10} - 1$

163 A BEGGAR WITH HIS DOG IN A STRING, ARCHED.

The head of the beggar is seen in profile, turned to the left, and his body is seen from behind; his garment which is in tatters, is fastened round him with a broad belt, from which hangs a knife; he has a high cap on his head, a staff in his left hand, and with his right he holds a dog in a string, of which only the head is seen. The back-ground is shadowed. This print is *extremely rare*.

$3\frac{1}{10} - 2$

Of this there are *three* impressions.

In the *first*, the left arm, in particular, is less wrought upon; and the calf of the leg, and the heel, are almost white.

In the *second* impression these parts are more shaded.

In the *third* impression the cap is a flat one, the back-ground to the right is etched with double strokes, as well as the leg and the shoe on the left foot. *Pierre Yver* remarks, that in *Holland* this piece is called, *Joseph under an arched gateway*. This figure is the same as that of *Joseph* in the *flight into Egypt*, N^o. 52,

and it appears probable, that the plate has been cut, and altered in the manner in which it has here been described.

164 A BEGGAR-WOMAN, ASKING ALMS.

This figure is an old woman, rather stooping, turned to the right; over her shoulders is a short cloak, and she wears a close cap; her right hand is extended as if asking alms, and her left is supported on a stick. Behind her is a bush, which reaches as high as her elbow. At the bottom is written *Rembrandt f. 1646*. This piece is etched with a light point.

$3\frac{2}{10} - 2\frac{1}{10}$

✓ 165 LAZARUS KLAP, OR THE DUMB BEGGAR.

The words *Lazarus Klap*, which express the name by which this piece is known in *Holland*, may be rendered *the Striking Beggar*. It represents a dumb man, with a little instrument in his hand, consisting of several small flat pieces of wood, with a handle to one of them, that by being shaken strike against each other; this instrument is commonly used by the deaf and dumb poor in *Holland*, to intimate their wants.

The beggar is seen in profile, with his face to the left, sitting on a little hillock; his staff is placed between his legs; he wears a high fur cap, and his body is covered with a large cloak, which has three stripes along the bottom; the left side of the figure in general is shaded. At the top to the left is written *Rt. 1631*. This piece is etched in a bold stile, and is

deemed a *great curiosity*. It measured $3\frac{7}{16}$ by $2\frac{5}{16}$, before it was cut to

$$3\frac{4}{16} - 2\frac{3}{16}$$

Of this print there are *four* impressions; the *three* first are before the plate was reduced in size.

In the *first* impression, which is *extremely rare*, the head, and the edge of the cloak, which is turned back on the shoulder, are nearly white.

In the *second* impression, which is *very scarce*, the face is darker about the eye and ear, and the cloak is darker.

In the *third* impression which is *more scarce* than the *second*; the face is covered with the double stroke, and the neck left white, which gives it the appearance of an *Harlequin's* head.

In the *fourth* impression, which is *very scarce*, the cloak is shaded where it is turned back on the shoulder, and darker in other places.

166 THE RAGGED MARINER WITH HIS HANDS BEHIND HIM.

This figure is well etched, and seen nearly in front, his body being turned a little to the left, and his face inclining a little to the right. He has on his head a small cap, and under it a kind of night-cap, to which hang two strings. His jacket which is ragged, is fastened at the top with a string, and a little lower down with a button, but is open below; he wears trowsers, and his hands in which he holds a stick are behind him. He seems very pensive in his countenance. On the right side are a few scratches, which appear to be designed for the trunk of a tree.

$$3\frac{6}{16} - 2\frac{6}{16}$$

This print measured $3\frac{6}{10}$ by $2\frac{9}{10}$, and it is said that there are *three* impressions before the plate was cut, and *three* afterwards. The difference consists in their being more or less finished.

167 A BEGGAR WARMING HIS HANDS OVER A CHAF-
INDISH.

This figure has much the appearance of old age and distress. He wears a large cap with flaps on each side; his face is nearly a profile, turned to the right; he is sitting in an armed chair covered with a cloak, and holds a chafindish on his knees, over which he warms his hands, with his fingers spread out. His staff is passed through a frail that lies by him on the ground. This piece is lightly etched with spirit.

3 — $1\frac{8}{10}$

Of this piece there are *two* impressions.

In the *first* impression, which is *scarce*, the frail is less worked upon, and the ground towards the margin is unfinished.

168 A BEGGAR WITH HIS MOUTH OPEN.

He is sitting on a hillock, on the left side of the print. His head which is nearly in front, is uncovered, and his hair short and frizled. His body is turned to the right. His cloak which is furred is very ragged, and fastened before with a button. He is asking alms with a countenance full of distress. His left hand comes from under his cloak, and rests upon his right thigh, with the palm of it open. His left leg is bent, so as to discover the bottom of the

foot, and the toes of his right foot appear through the shoe. Near the middle of the margin is written *Rt.* 1630. This piece is well executed in a good stile.

$$4\frac{3}{10} - 2\frac{7}{10}$$

There is a copy in the same direction, so well executed, that it is extremely difficult to distinguish it from the original.

169 AN OLD BEGGAR WITH A LONG BEARD, AND A
DOG BY HIS SIDE.

The etching of this piece is coarse and hard, the shades deep and dark. It is however esteemed as a *great curiosity*, being *very seldom* to be procured. He is sitting on a bank on the right side of the print, and turned towards the left; his head, which is a three-quarters, is uncovered, and the hair frizled; he has a ruff round his neck; his cloak is large and very much patched; the toes of his left foot appear through the shoe, and the leg is wrapped with a linen roller. He is warming his hands over an earthen handled-pot, which is placed on his knees; a little rough dog sits on the ground by him on the left. In the right corner at the bottom, is written *Rt.* 1651.

$$4\frac{3}{10} - 3\frac{2}{10}$$

170 BEGGARS AT THE DOOR OF A HOUSE.

Three beggars are standing before a door, which is on the left side of the print. Over the hatch leans an elderly man, who is giving them money; he has a long white beard, wears a high cap, and has his right hand in a sling. The bars of the windows are so strong, as to give them the appearance of the win-

- dows of a prison, rather than of a house. One of the beggars is an old man in a broad-brimmed hat; another, who receives the money, is a young woman with a child on her back; she has a stick in her left hand, and carries a basket on her left arm; the third, who is in front, is a boy seen from behind, with a pitcher hanging at his waist. This piece is well etched, and carefully finished. In the right corner at the bottom is written *Rembrandt f. 1648*.

$$6\frac{3}{10} - 5\frac{1}{10}$$

There are *two* impressions of this print.

The *first* impression, which is *very scarce*, is without the name and date.

121 A BEGGAR AND ITS COMPANION, IN TWO PIECES.

These pieces, which ought to be considered as one, are etched with spirit. The **FIRST** represents a beggar turned to the left; he has on a little cap, and his hair is very short. His face, which is a three-quarters, and indeed his whole attitude, is very expressive of a person shrinking from intense cold; his left hand is thrust into the side of his habit, and the other is in his bosom; a knife hangs at his left side. In the distance to the left, appears a small figure, with a pole on his right shoulder; he appears to be skating, though his legs are concealed from view by the fore-ground. Near the top is written, *Tis vinnich kout. It is very cold*. A little below is written *Rembrandt f. 1634*, the *t* being wanting.

$$4\frac{3}{10} - 1\frac{7}{10}$$

The OTHER represents a person somewhat better habited. He stands erect, his face is a three-quarters, his hair is short, and he has a large cap on his head ; he has a smiling cheerful countenance. At his girdle hang a pouch and a knife. In the distance to the right, is a man in a high pointed cap, with his hands wrapped up before him, and farther off, the top of a cottage with trees. At the top of the print is written *Dats niet*, which is as much as to say *That's nothing*, or *What signifies cold ?* in answer to the words in the other piece.* A little below is written *Rembran f. 163*, the letters *dt* and the fourth figure being wanting.

$4\frac{3}{10} - 1\frac{5}{10}$

172 A BEGGAR WITH A WOODEN LEG.

This piece is somewhat in *Callot's* manner. The beggar is seen nearly in front, but rather turned to the right ; his head is inclining, and his mouth a little open. He wears a fur cap, and his forehead is bound round with a linen cloth ; his left arm is in a sling which goes round his neck ; his left leg appears to be lame, and is supplied by a wooden one ; he is covered with a ragged cloak, and leans on a stick which he holds in his right hand.

$4\frac{4}{10} - 2\frac{6}{10}$

*173 A PEASANT STANDING WITH HIS HANDS BEHIND HIM, AND A BASKET AT HIS FEET.

This piece represents a peasant in a little cap, seen in profile, and turned to the left ; his hands are behind him, and a basket is placed on the ground near his right foot. The back-ground to the left is rocky,

with some shrubs growing from it. This little print is spirited, and is *very scarce*.

$2\frac{3}{16}$ — $1\frac{4}{16}$

Pierre Yver is of opinion, that, notwithstanding it was collected by *De Burgy* and others, as the work of *Rembrandt*, it is done by *Livens*.

*174 A BEGGAR, A SKETCH, UNIQUE.

The figure is an old man seen in profile, and looking to the right. In the right hand corner of the plate is another head in profile, covered with a cap that stands up before, something like a mitre, though it is square at the top. This print is in the collection made by *Beringhen*, for the *King of France*.

$3\frac{7}{16}$ — $2\frac{9}{16}$

*175 TWO BEGGARS, A MAN AND A WOMAN, PRESQUE-UNIQUE.

They are seen in profile, walking side by side, from left to right; the woman's head is covered with a bonnet, which comes so forward as to throw a shade on the whole of her face; her hands are under her apron. The head of the man is uncovered. This piece is likewise in the collection made for the *King of France*.

4 — 3

*176 A BEGGAR IN CALLOT'S MANNER, UNIQUE.

This piece is coarsely sketched with an outline only. It is in the same collection as the last print. The beggar is in profile, walking to the right: his head is covered with a high cap, and his arms are wrap-

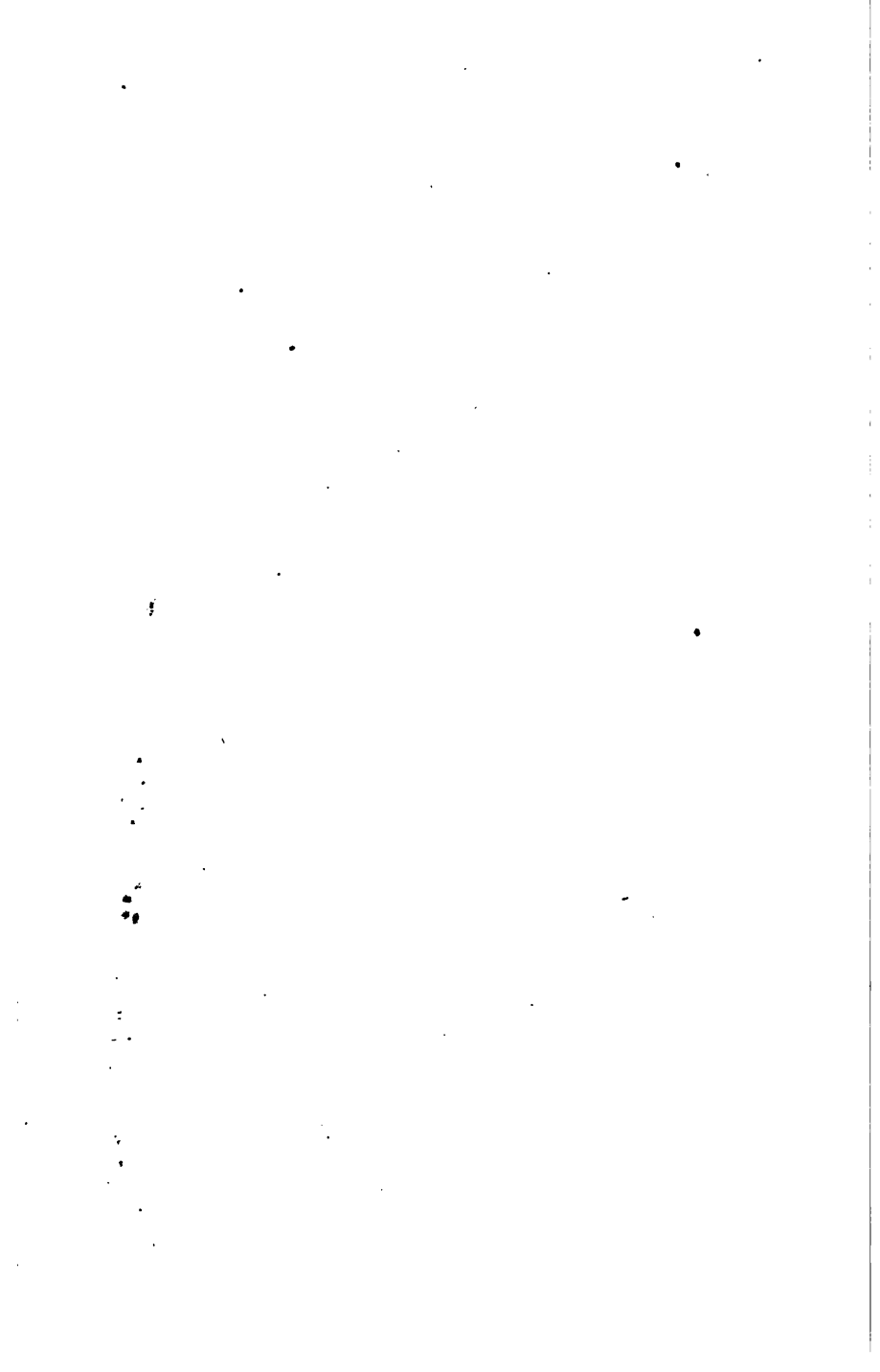
ped up in his cloak, which is fringed at the bottom; his staff is perceived between his legs. On the left is an old cottage, before which is a little figure seen from behind, and above it are seen some trees. The background is shaded with a few strokes to the left.

$$4\frac{6}{10} - 2\frac{9}{10}$$

*177 A SICK BEGGAR LYING ON THE GROUND.

This sketch may be considered as *presque-unique*. It represents a sick beggar, lying on the ground to the left, with his back supported against a bank. On one side of him, at a little distance, stands a woman, with her hands joined together, leaning upon a stick; at her feet is a little dog.

$$3 - 2\frac{2}{10}$$



VII. FREE SUBJECTS.

178 **L**EDIKANT, OR THE FRENCH BED.

A young couple are discovered on a bed. It is extremely singular that *Rembrandt* has given the woman four arms, as if he had been at a loss which of the two to efface. At the head of the bed stands a covered table, with a drinking glass and two plates of cakes on it; and on one of the bed posts hangs the man's cap with a large feather on it. On the side of the room, at the foot of the bed is a pilaster, and to the left an arched recess, leading to a door, at the bottom of which is written *Rembrandt f. 1646*, but the two figures of *six* are written backwards. This piece is executed in a masterly stile, and it is much to be regretted that *Rembrandt* should spend his time and abilities upon subjects so indecent, and unworthy of his genius, as this and the next print. It is a *great rarity*, and when entire, with a vacant margin an inch broad, measures

6 — 8 $\frac{9}{16}$

Of this print there are *three* impressions.

The *first*, which has been described, is the *scarcest*.

The *second* impression differs only in having the margin cut off. It is *extremely rare*, and measures 5 — 8 $\frac{9}{16}$.

In the *third* impression, which is *very scarce*, the recess and door, with the name, are cut off. It measures 5 — 6 $\frac{9}{16}$.

179 THE FRIAR IN THE STRAW.

A friar with a woman, are discovered in some standing corn. A jug stands on the ground by them, and in the distance on the left, a reaper is perceived at work. This piece is *very scarce*.

1 $\frac{9}{16}$ — 2 $\frac{5}{16}$

180 THE FLUTE PLAYER.

A shepherd and shepherdess, with their flock of sheep, are seen in a retired corner of a copse ; the back-ground is filled up with trees, and a piece of water occupies the front of the print. She sits on a bank on the left side, and is making a garland of flowers ; she has on a very broad hat. The man is lying on the ground before her, playing on the flute ; he is seen in front leaning upon his elbows, but his eyes are turned sideways to admire the legs of the shepherdess, which the shortness of her petticoats discover ; his hat lies on the ground by his left elbow, and on his left shoulder an owl (with a string fastened to it) is perched ; on which account the print is called in *Holland, The Owl*. A shepherd's crook leans against the trunk of a spreading old tree. Near the bottom a little to the right is written *Rembrandt f. 1640*. This piece is very well executed.

4 $\frac{1}{16}$ — 5 $\frac{5}{16}$.

There are *three* very different impressions of it.

In the *first*, which is *extremely rare*, a head, resembling that of *Pan*, is seen among the boughs of the tree, near the top of the shepherd's crook ; and the back-ground above the hat of the shepherdess consists of some light foliage.

In the *second* impression, which is *very scarce*, the head is seen, but the foliage above the hat is made dark.

In the *third* impression the head is not seen, but its place is filled up with foliage ; the back-ground behind the shepherdess, is more worked upon, and some weeds in the left corner, at the water's edge, are highly finished, and in a manner different from that of the other impressions.

Of this *last* impression, there is a very good old copy reversed, with the name of *Rembrandt*, but without the date.

181 THE SHEPHERDS IN THE WOOD.

An old man is sitting on a bank at the foot of a large tree. He is fast asleep, leaning his head upon his right hand. On the ground at his feet, sit a young man and woman ; he appears to have his right hand under her clothes, while she turns her head to see that the old man is asleep, lest he should discover their situation. In a dark recess to the left, are two cows standing. This piece is *scarce*.

$$3\overline{10} - 2\overline{10}$$

✓ 182 A MAN MAKING WATER.

He is turned a little to the right ; he wears a cap turned up with fur, and carries a large bundle at his

FREE SUBJECTS.

back, and a pouch at his right side. At the bottom is written *Rt.* 1630. It is executed with a light point, and is *scarce*.

$$3\frac{3}{16} - 2$$

There is a copy of this piece by *Van Vliet*, reversed,

$$2\frac{8}{16} - 2\frac{3}{16}$$

✓ 183 A WOMAN CROUCHING UNDER A TREE, A COMPANION TO THE LAST.

This piece represents a woman crouching under the trunk of a large old tree; which, with a bush by its side, take up nearly the left part of the print. She wears a hat which lies close to her head on the sides, but the fore-part comes forward so as to cast a shade on her face and neck. She turns up her head to the left. On the bottom is written *Rt.* 1631. It is *extremely rare*.

$$3\frac{2}{16} - 2\frac{5}{16}$$

Of this there is likewise a copy by *Van Vliet*, reversed.

VIII. ACADEMICAL SUBJECTS.

184 **A** PAINTER DRAWING AFTER A MODEL.

This piece is called in *Holland*, the statue of *Pygmalion*, but it is evidently the figure of a naked woman standing upon a stool, which a man, who is sitting in an elbow chair to the left, is drawing after. It is probable that *Rembrandt* designed it for his own study, and that he is the painter who is making a drawing of the woman ; for the room is hung round with turbans, arms, &c. answering to the description of *Rembrandt's* study, given by different authors of his life.

Both the painter and the woman, with the greatest part of the plate, are only sketched. There is an easel with a picture on it. The parts which are finished, are highly so, and consist of the upper part of the easel which appears above the picture ; the background ; the top of a bough resembling that of a palm tree, and a bust placed on a pedestal with some drapery hanging behind it. It is not known why *Rembrandt* left this plate unfinished.

185 AN ACADEMICAL FIGURE OF A MAN, CALLED IN
HOLLAND THE PRODIGAL SON.

He is sitting down and seen in front, naked, except a cloth tied round his waist ; his legs are extended, and his feet placed on a stone, raised a little from the ground at each end ; his hands are joined, and he appears to be ruminating on his misfortunes. To the left at bottom, is written *Rembrandt f. 1646*. This piece is *scarce*.

$$6\frac{5}{10} - 3\frac{3}{10}$$

186 THE GO-CART.

The subjects in the front and in the back-ground, have no relation to each other. In front to the left are two academical figures. One is sitting with his left knee bent, and right leg extended ; the other is standing, with his right arm leaning on a pillow, and his left hanging down. They are both of them naked, except having cloth tied round their waists. In the back-ground are sketched, a chimney piece, and an old woman playing with a child in a go-cart.

This print is *not common*.

$$7\frac{6}{10} - 5$$

187 THE BATHERS.

This piece is very slightly sketched. In front is a piece of water, and a wood in the back-ground. In the middle of the print is a man who has been bathing, and is coming out of the water. To the left of him on the ground, sits a naked man, with his hands and knees raised up to his chin. In the distance to the right, is a man in the water up to his knees ; his

clothes lie on a bank near him. To the left of him appears a naked man standing in the wood. Towards the bottom, on the left, is written *Rembrandt f. 1631*.

$$4\frac{2}{15} - 5\frac{3}{15}$$

188 A MAN SITTING ON THE GROUND.

A man is sitting to the right, naked, except a cloth tied round his waist. He supports himself on his left hand, whilst his right rests on his knee which is bent ; his left leg being extended before him. The body is turned to the left. The back-ground is shaded behind the figure. At the bottom to the left is written *Rembrandt f. 1646*.

$$3\frac{8}{15} - 6\frac{6}{15}$$

189 THE WOMAN SITTING BEFORE A DUTCH STOVE.

She is sitting in a chair and turned to the right ; her body is naked to the waist ; her right hand rests on her linen, which lies on a toilet by her side ; her left leg is naked, and rests across her slipper. Before her is a *Dutch* stove, ornamented with pillars at the corners, with figures in ovals in the pannels, and with a rich broad border along the top. In the pipe or chimney, is a key ; and on that part of the pipe which is turned to the wall, is written *Rembrandt f. 1658*. In the wall opposite to her is a broad niche. This piece is very well executed, and is *scarce*.

$$9 - 7\frac{4}{15}$$

This print is remarkably curious in the difference of the impressions, of which there are *four*.

The *first* impression may be regarded as *presque-unique*, and

is only the etching. The niche is not made out. She has on a cap, and there is no key in the pipe of the stove. The *second* impression is *very scarce*. It is in a finished state, and, as in the *first* impression, she is in a cap, without the key in the stove-pipe.

In the *third* impression, which is *scarce*, she is without a cap; her hair is tied up close behind, and there is a key in the pipe of the stove.

In the *fourth* impression, which is *extremely rare*, she has on a cap, and the key remains.

190 A NAKED WOMAN.

This woman is ill designed, fat and clumsy; her face is a full front, and the body is turned to the right. Her hair hangs full on both shoulders; she is sitting on a hillock; her left arm is raised up and leans upon her linen, and her right hand rests upon the clothes on which she sits. Of this piece a good impression is *seldom* to be procured.

7 — 6 $\frac{4}{10}$

191 A WOMAN PREPARING TO DRESS AFTER BATHING.

The subject of this piece, does not appear by any means so disgusting as *Gersaint* has represented. On the contrary, the effect is fine, and the whole is at least, as well designed and executed, as any of the prints of *Rembrandt* on similar subjects.

She is sitting, naked, and seen in front, but her head, which inclines to the right, is in profile. Her hair is bound up behind; her right hand in which she holds some apparel, rests on her thigh; her left hand is extended to a chair, which stands by her, and on it lies a beaver hat, with a high crown, and a girdle

round it. On the left side at the top, in a pannel, is written *Rambrandt. f. 1658.* This piece is *scarce*.

$6\frac{3}{15} - 5$

There is a *prior* impression, which is *very scarce*, in which the bandage on her head, is much higher, than in the *second* impression.

192 A WOMAN WITH HER FEET IN THE WATER, AFTER BATHING.

She is sitting on a bank turned to the left, and more than ankle deep in the water ; she is drying her hands on a cloth ; her head is much inclined, and seen in profile, and she has a cap on ; the back-ground is rocky with some foliage. Behind her appears the upper frame of a garden chair.

$6\frac{3}{15} - 3\frac{1}{15}$

The *latter* impressions of this print, are taken off after the plate had been cleaned and retouched, and are more brilliant.

193 A WOMAN BATHING NEAR THE FOOT OF A LARGE TREE.

She is sitting on a bank near the trunk of a large tree, calf-leg deep in water ; her body is inclined and turned to the left ; her face is nearly seen in front ; both hands are raised as high as her breast, and stretched out, and she appears to be unfolding a richly embroidered garment. Her linen is in part under her ; the back-ground is dark and woody. To the right near the bottom is written *Rt. f.* This piece is well finished, and the *chiaro-scuro* is good.

$7 - 6\frac{3}{15}$

194 THE WOMAN WITH THE ARROW.

She is seen from behind, sitting on a bed, naked; her legs are crossed, and her left foot is raised so as to discover the bottom; her left hand rests upon the bed; and in her right, which is extended, she holds an arrow, a little from the barb; on the wrist is a bracelet. She appears to be saying something to a person lying in the bed, whose head is perceived in the shade, just to the left of her arm. She has a close netted cap on her head. On each side a curtain is drawn up in festoons. Her linen lies on the bed, behind her; one of the sleeves hangs down, and rests upon the ground. This piece is *scarcer* than any other of *Rembrandt's* academical figures. At the bottom to the left, is written *Rembrandt f. 1661*.

8 — 4 $\frac{2}{10}$

195 A WOMAN SLEEPING, AND A SATYR.

She is lying naked on her right side asleep; her head lies high up to the left; her arms are thrown over her head, and her hands meet together. The satyr stands behind the bed; he has drawn the covering off her, and holds it in his hands, gazing eagerly upon her. The curtain is drawn up near the satyr's head. Beneath the right knee, on the bed clothes, is written *Rembrandt f. 1659*. This piece is etched with spirit, and is *scarce*.

5 $\frac{3}{10}$ — 8

There are *two* impressions of it.

The *first*, which is *very scarce*, is less shaded, particularly in the figure of the satyr.

196 ANOTHER PRINT ON THE SAME SUBJECT.

A woman is lying asleep on a bed, her head is towards the right of the print; she lies on her left side; her right arm is extended, and rests on her body; the other arm is stretched out sideways, the hand hanging over the side of the bed; she is covered from the feet, to a little above the knees. The whole figure is well proportioned, which is seldom the case in *Rembrandt's* female subjects. Behind the bed stands a satyr, gazing upon her; he rests his right hand on the bed, and with his left holds back the curtains. In the middle of the bed's head is written *Rt.* This piece is executed with a fine point.

$$3\frac{3}{16} - 4\frac{4}{16}$$

There are *two* impressions.

In the *first* impression, which is *extremely rare*, the covering of the bed does not reach up to the knees of the woman.

197 A NAKED WOMAN SEEN FROM BEHIND.

This figure, as well as the last, is well designed, and executed in a good stile, in *Rembrandt's* dark manner. She is naked, lying on a bed, and takes up nearly the whole of the print. Her knees are bent, particularly her right, which is drawn up so much, that the foot lies under the calf of the left leg. The back-ground is very dark.

In the left corner, at the bottom, is written *Rembrandt f. 1658*.

$$3\frac{2}{10} - 6\frac{2}{10}$$

Of this there are *two* impressions.

In the *first*, which is *very scarce*, the back of the woman is lighter than in the *common* impression.

IX. LANDSCAPES.

- 198 **A** LANDSCAPE, TERMINATING WITH THE SEA,
AND RUINS ON THE SHORE.

To the left upon an eminence is a cow, and at some distance, a man with a load upon his back ; below this figure is another man, of whom only the upper part is discovered ; at the foot of the eminence is a third figure walking, covered with a long garment. This piece may be regarded as *presque-unique*.

$$2\frac{4}{16} - 4\frac{7}{16}$$

- ✓ 199 **A** LANDSCAPE WITH A HOUSE AND A LARGE
TREE BY IT.

To the left is a house with a casement open, through which appears the upper part of a figure. A great tree grows up by the side of the house, and near the middle of the print is a clump of trees, at the foot of which runs a river ; and on the right, are some mountains. This piece is *very scarce*.

$$1\frac{3}{16} - 3\frac{2}{16}$$

- ✓ 200 **SIX'S** BRIDGE.

This plate was produced by an incident which deserves to be related. *Rembrandt* lived in great inti-

macy with the *Burgomaster Six*, and was frequently at his country-seat. One day when they were there together, the servant came to acquaint them that dinner was ready ; but as they were sitting down to table, they perceived that mustard was wanting : the *Burgomaster* immediately ordered his servant to go into the village and buy some. *Rembrandt*, who knew the sluggishness of the *Dutch* servants, and that when they answer, *austons*, a coming, they are half an hour before they appear ; offered the *Burgomaster* a wager, that he would etch a plate before his man returned with the mustard. *Six* accepted the wager, and *Rembrandt*, who had always plates at hand ready varnished, immediately took one up, and scratched upon it the landscape which appeared from the window of the parlour in which they were sitting. The plate was finished before the servant came back, and *Rembrandt* won his wager. The etching is slight, but it is a wonderful performance, considering the circumstance that produced it.

In the middle of the piece, is a wooden bridge, such as is usually seen in *Holland* over canals. Two men are standing upon the right side of it, leaning against the rails, and conversing together ; below them appears the canal, on which is a vessel that extends to the right side of the print. In the distance, is a village, in which is a church with a spire steeple, which is seen under the boughs of two trees that are growing on the left side of the bridge. At the end of the vil-

lage to the right, a vessel is sailing. In the bottom at the right corner is written *Rembrandt f. 1645*. This piece is *very scarce*.

$5\frac{1}{10} - 8\frac{8}{10}$

✓ 201 VIEW OF OMVAL, NEAR AMSTERDAM.

This subject is well chosen, and finely executed. On the fore-ground to the left, is a clump of trees ; one of them is the venerable trunk of a large tree which appears to be nearly dead. On a bank, amongst these trees, a young couple are sitting. The youth is putting a garland on the head of the young woman. To the right of the trees, stands a peasant seen from behind, looking at a covered barge, full of people, sailing on the river. Over the river is seen the village of *Omval* ; before it lie several boats, and to the right are two windmills. At the right corner, at the bottom is written *Rembrant, 1645*, the *d* being omitted. It is *scarce*.

$7\frac{3}{10} - 8\frac{9}{10}$

✓ 202 A VIEW OF AMSTERDAM.

This piece is executed in a good stile, with a very fine point. The fore-ground is a marsh. The river *Amstel* crosses the print ; beyond it, *Amsterdam* is seen in a point of view which exhibits many churches ; and to the right several windmills. In the centre, a large double roofed building, with a windmill near it, particularly attract the eye. To the left lie the shipping. This piece is *scarce*.

$4\frac{4}{10} - 6$

✓ 203 THE SPORTSMAN.

The composition of this landscape is in a grand stile, and it is executed in a slight, but spirited manner. In a broad high way, in the middle of the print, a sportsman approaches with a staff on his left shoulder, leading a brace of greyhounds in a leash. Close to the right is a large tree, on which two birds are alighting. On an eminence on the left, are two figures, one standing, the other sitting on the ground. In the left corner are two ducks swimming. The distance, which is not very remote, is terminated by mountains, on the side of which, to the left, are some magnificent buildings. At the foot of the mountains, is a village, in which is a large church, with a spire steeple.

$$5\frac{1}{10} - 6\frac{3}{10}$$

Of this there are *two* impressions.

In the *first*, which is *extremely rare*, the house and barn to the right of the two figures, are not inserted.

✓ 204 THE THREE TREES.

This is a very fine landscape ; known by this name, because to the right on an eminence, is a singular group of three trees ; through which, on a rising ground, is perceived a waggon, full of peasants, part of which is intercepted by the trunk of the right hand tree, and some houses are likewise intercepted by the trunk of the middle tree. In the left front, is a large piece of water ; on the other side of it on a bank, stands a man who is angling : a woman is sitting near him. In the distance is a large town, with se-

veral churches in it, and between the piece of water and the town, are several groups of cattle and figures. The sky is covered with dark clouds, and a shower of rain is falling to the left. Beneath some water weeds on the left, near the bottom, is written *Rembrandt f. 1643*. This piece is esteemed the best and most finished of all the landscapes of *Rembrandt*; it is executed in a good stile, and produces a great effect. A fine impression is *very scarce*.

8 $\frac{4}{10}$ — 11

✓ 205 THE PEASANT CARRYING THE MILK PAILS.

He is seen to the right, carrying two milk pails with a yoke, and a dog running by him; near the middle is a road, and fronting it a cottage, and a *Dutch* barn. On the left are some cottages nearly surrounded with trees, and close to them a canal with a boat upon it, fastened to the bank. To the left above the cottages, some mountains are discovered in the distance. To the right the sea is seen, with several ships sailing. This landscape is highly finished in a fine taste, and is *very scarce*.

2 $\frac{6}{10}$ — 6 $\frac{9}{10}$

There are *two* impressions of it.

In the *first*, which is *extremely rare*, the mountains on the left side are not introduced; and the canal is less shaded.

206 A LANDSCAPE LIGHTLY ETCHED, AND WASHED WITH INDIAN INK.

In the front to the left, is a canal seen in perspective, and in the distance the sea; near the middle on the border of this canal, are two houses surrounded with trees, the roofs of which are pretty high; and

on the top of the front of each is a large pole, which forms a kind of pyramid. Close to the right is a foot-path, at the end of which is a small figure seen from behind; and by the side of it are some trees, and a church steeple seen above them.

21²/₅ — 61¹/₅

This landscape is *extremely rare*, and the impressions of it, as well as of the following, are washed with *Indian ink*, so that they may readily be mistaken for drawings. It is reported in *Holland*, that *Rembrandt* having said it was easy to impose one of his prints upon a connoisseur for a drawing, and being challenged to the attempt, took this method to carry his point; and he succeeded so well, that these pieces were generally esteemed, and even purchased, as drawings; till their being found in several collections gave occasion to suspect them, when upon a close examination the secret was discovered. They must indeed have been etched with an extremely light stroke, or the traces of the point would have appeared through the washing.

In the collection of *M. Van Leyden*, there was an impression not washed with *Indian ink*.

207 THE COACH LANDSCAPE.

This landscape is likewise washed with *Indian ink*, and is *more rare* than the preceding, and still more like a drawing. It is a beautiful piece, and has a fine effect. It derives its name from a coach that is travelling along a road to the left, on which side are two large cottages with trees growing by them; a woman is standing in the door of that nearest to the coach. To the right is a winding canal, and above it some ruins,

with a cupola rising above a wood. In the distance is a town with several churches in it, and four windmills.

$2\frac{5}{10} - 6\frac{9}{10}$

*208 A LANDSCAPE, UNIQUE.

In the front is a terrace, and in the middle of it a path which turns a little to the right, and appears to descend to the end of the terrace; farther off to the left is a mountain very steep, at the foot of which is a river seen in front, and a covered vessel crossing it. In the distance is a town, with some slight sketches of trees. This piece may be considered as *unique*. It is in the collection made by *Beringhen* for the king of *France*, and is (like the two last) washed with *Indian* ink.

$6\frac{4}{10} - 7\frac{4}{10}$

209 A VILLAGE NEAR A HIGH-ROAD, ARCHED.

This piece is carefully executed, and the effect is extremely pleasing. It represents a view of a village near a high-road. The principal cottages are three on the right side, seen in perspective; their ridges are very high and sharp. There is a thick clump of trees behind the first cottage, and in front to the right is a great tree. Before the second cottage is an old woman (probably a schoolmistress) with several children about her. Other cottages, with trees, are distinguished in the distance. Towards the bottom, in the left corner, is written *Rembrandt f. 1650*.

$6\frac{4}{10} - 8$

Of this piece there are *two* impressions.

In the *first*, which is *very scarce*, the shadowing before the door of the first cottage is only a single stroke, instead of being cross-etched, as in the *second* impression.

210 A VILLAGE WITH A SQUARE TOWER, ARCHED.

This piece is arched at the corners like the preceding. It is the view of a village, executed in a good stile. In the middle, on an eminence above the cottages, is a square tower; the road to it is planted on each side with trees, and is carried over an arch, through which the light appears. In the left corner is a piece of water, with some railing continued from it over a bank, to the right side of the print. On the bank sits a woman with a child on her knee. In the right corner at the bottom is written *Rembrandt f. 1650*. It is *scarce*.

$$3\frac{5}{10} - 6\frac{2}{10}$$

Of this there are *two* impressions.

In the *first*, which is *very scarce*, all the right side towards the top is less wrought upon than in the *second*, and the effect is proportionably less.

211 A FARM-HOUSE, AND BARN.

This piece represents a farm-house with a large barn, in front of which are three trees. At the corner of the barn stands a cart; and behind a tree to the right, is another. Nearer in front are some cattle feeding; and on a bank in the right corner, sits a man, in a high crowned hat, drawing. This is a good subject, and is well etched with a light stroke.

$$5 - 8\frac{2}{10}$$

212 THE SHEPHERD.

In the fore-ground is a well composed group, consisting of a shepherd seen in profile, with a crook in his hand, a woman seated near him with a child on her knee, and a flock of sheep grazing by them. In the right corner is a piece of water with a large tree on the other side of it. The back-ground which is woody, and gradually rising, terminates in a high hill or mountain, on which are some large buildings. On the left near the top is written *Rembrandt f. 1644*. The plate not having been cleaned, the print is full of scratches, and there is an outline of a circle that takes in the breadth of the print. A fine impression is *scarce*.

$$3\frac{8}{10} - 2\frac{6}{10}$$

213 A LANDSCAPE OF AN IRREGULAR FORM.

In the middle of this print are some houses surrounded with trees; and in front of them, is a canal, which leads to the right of the houses, and turning under a wooden bridge, is again seen at the right corner; where, on the border of it, stands a high tree. The road goes over the canal, and in the distance is a village with a church. On the left is a vessel under sail, seen behind two small trees. This landscape is *scarce*. It is of an irregular form, and measures at the right end $3\frac{2}{10}$ high, and at the left 3, by $8\frac{3}{10}$ wide.

There is a *prior* impression of this piece with the bur, taken before the plate had been smoothed; in which the shades appear deeper, resembling *Indian* ink, and have a better effect than in the other. It is *very scarce*.

214 A LANDSCAPE WITH A VISTA.

Clayton
N^o 219

This landscape is executed in a very singular stile. On the left side are two large trees etched with a coarse broad stroke in the manner of a sketch. A thick wood occupies three-fourths of the plate from left to right. A little to the right of the large trees, a vista is opened through the wood; and in front of the wood, near the middle, is a house with a flat roof. The front from the left corner at the bottom, to the extremity on the right is entirely white; and the distance on the the right is only sketched with the single stroke. On the same side near the bottom is written *Rembrandt f.* 1652. This print is *very scarce*.

$$4\frac{2}{5} - 8\frac{3}{5}$$

Of this piece there are *three* impressions.

The *first*, which is *extremely rare*, is an imperfect rude sketch, in which only the house and the tops of some trees on the left are discovered. It measures $6\frac{1}{5}$ by $8\frac{3}{5}$.

The *second* impression is *very scarce*. It is more in the dark manner than the *third* impression, both which measure $4\frac{2}{5}$ by $8\frac{3}{5}$.

215 THE LANDSCAPE WITH, AND WITHOUT THE POINTED TOWER.

On the right is a village interspersed with wood. Near the middle of the piece is a gateway on a bridge, supported behind with two buttresses; and nearly in front of it, the figure of a woman. To the right of a large thatched building appear several irregular roofs, and from among them rises a tower, which in the

second impression appears to be in a ruinous state. The sky on the left is cloudy, and clear on the right. The front of the print is white. It is *scarce*.

$4\frac{3}{10} — 12\frac{5}{10}$.

Of this piece there are *two* impressions.

The *first* is *extremely rare*, and differs from the *second*, in the shadows not being so much deepened, and the tower being covered with a kind of dome or cupola, terminating in a point. There are some slight scratches on the ground on the left, and the plate is not cleaned; but having a little of the bur, and being spotty on the fore-ground, the effect is much better.

216 AN ARCHED LANDSCAPE WITH CATTLE. *Flock of Sheep.*

This landscape is designed in a good taste; it is highly finished, and arched at the top. On the left is a road leading to a village, along which a man is driving a flock of sheep, a little farther on to the left is a woman with two children, and behind them a distance, which has the appearance of the sea. On the right is a house, and a *Dutch* barn, inclosed with paling, with clumps of trees on each side. Below the barn is a meadow, in which a horse is rolling himself on his back; to the right are a few sheep grazing, and higher up are two cows, one standing and the other lying down. A town is perceived in the right distance. In the road below the flock of sheep is written *Rembrandt f. 1636*. This piece is *scarce*. *Claussin No 221*

$3\frac{2}{10} — 6\frac{9}{10}$

There are *three* impressions of it.

In the *first* which is *extremely rare*, there is no distance marked behind the figures on the left.

The *second* has the distance inserted, and is *very scarce*.

In the *third* impression, the name and date are added.

✓ 217 A LARGE LANDSCAPE WITH A COTTAGE AND A
DUTCH BARN.

In the middle is a cottage with some trees growing by the side of it, and at the end a *Dutch* barn with a waggon standing in it. A peasant in the cottage is opening the door-hatch, and a woman is seen at the window. In front of the cottage is a wooden step or platform, projecting into a piece of water. On it are two children; one of them, in a reclining posture, is fishing. To the right is a woman going over a wooden bridge, and a dog following her. On the same side, in the distance, is a country seat surrounded with trees, and below it a piece of water, which communicates with that in front. In the left distance is a large town. In the right corner at the bottom is written *Rembrandt f. 1641*. This piece is designed in a good stile, and is well finished. It is *scarce*.

5 — 12 $\frac{7}{10}$

218 AN ARCHED LANDSCAPE WITH AN OBELISK.

To the left is a pedestal supporting an obelisk, the upper part of which is cut off by the top of the print; behind it appears a *Dutch* barn. To the right is a village. The front cottage is large, and is thatched; at the side of it are some low bushy trees, and in front of it stands a wheelbarrow; under the pent-house is a cask on a stillage; on the right in the fore-

ground a dog is drinking at a piece of water. This piece is well executed, and is *scarce*.

$3\frac{3}{10} - 6\frac{3}{10}$

The *first* impressions which are *very scarce*, have much of the dark manner, which renders them less pleasing; and *Rembrandt* has given a proof of his judgment, by lightening the very deep shadows, and substituting tints more uniform with the rest of the piece.

✓ 219 A VILLAGE WITH A CANAL.

This is a pleasing landscape, finely executed with a light point. On the left are several cottages, and a woman is seen walking towards them, followed by a dog. To the right is a canal with a vessel under sail. Beyond the canal is a village with a spire steeple rising above some trees, to the right of it is a bridge with several arches, and farther on is a high square building. A man on horseback is travelling towards the bridge. This piece is *scarce*.

$5\frac{5}{10} - 8\frac{3}{10}$

220 A LANDSCAPE, UNIQUE.

In this piece, the back-ground is dirty, and the left side is much less finished than the right. A clump of trees appears on the side of a road. Another high road is seen in front near the middle of the print, which winds a little as it is carried back. The distance is so faint that scarcely any object in it is distinguishable; but on the left, several small figures are discovered before the high-road.

$2\frac{2}{10} - 8\frac{1}{10}$

221 AN ORCHARD WITH A BARN.

This piece is executed in a good stile. To the left is a thatched barn. In the middle is a plantation of trees in the manner of an orchard, and amongst them a building is discernible. To the right, in the distance is a vista, with a man on horseback riding through it. In the road leading to it, is a man travelling, seen from behind, with a staff on his shoulder. This landscape is very *scarce*.

$$3\frac{3}{10} - 6\frac{3}{10}$$

There are *two* impressions of it.

The *first* impression before the plate was cut at each end, is *extremely rare*. It measures $3\frac{3}{10}$ by $8\frac{1}{10}$.

222 A LARGE LANDSCAPE, WITH A MILL SAIL SEEN ABOVE A COTTAGE.

On the left are two large trees ; but the boundary of the plate does not admit of their being carried up above half their proper height. Behind the spreading one, is a large thatched cottage, above which appears the sail of a mill. The door of the cottage is open, and a boy is standing within it, with a younger child in a stooping posture before him. In front of the cottage, a wooden platform projects into a canal or river, that runs nearly across the print, and, meandering, loses itself in the distance on the right, which is terminated with a view of a village, in which a tower steeple and a windmill are conspicuous objects. To the right, on a bank near some water weeds, is a duck pluming itself, and another on the water is swimming

towards it. On the bank is written *Rembrandt f. 1641*.
This piece is *not common*.

223 A GROTTO WITH A BROOK.

This piece represents a brook, that loses itself in a grotto, at the foot of a mount. On the right, by the side of the grotto, is a trunk of a tree, and on a board that crosses it, is written *Rembrandt 1645*. To the left are some trees, but the tops are not seen, the aqua-fortis not having succeeded; the back-ground is likewise spotty. This piece is *very scarce*.

5 — 5¹/₁₀.

There are *two* impressions of it.

In the *first*, which is *extremely rare*, the inside of the grotto is very dark; and on the right side of it, the fore-part of a boat is seen. This impression has a good effect, but the plate was ill cleaned, and in doing it, the effect was spoiled.

✓ 224 A COTTAGE WITH WHITE PALES.

This landscape is very well executed. In the middle of the print is a cottage, and at each end of it a tree. This cottage is surrounded with white pales, except on the back, which leads to a large piece of water, on which two ducks are swimming. To the right of the cottage is a waggon; and on an eminence above it are two dogs. In the left distance is a wind-mill. At the bottom on the same side is written *Rembrandt f.*

5¹/₁₀ — 6³/₁₀

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the eminence to the

right of the windmill, and the water below it, are less shadowed than in the *second* impression, which produces the best effect.

✓ 225 REMBRANDT'S FATHER'S MILL.

This piece represents the house in which *Rembrandt* was born, together with his father's mill, which is placed on the left of the house. There is a wooden stage round it. Two doors are in sight, and are considerably above the stage; a ladder is placed to each of them, and a man, with a sack of corn on his back, is just going to ascend that on the right. The house is in a square form, the roof is nearly flat; the sides of the upper story which is in the roof, slope a little, and are covered with tiles in the *Dutch* manner; and on each side is a dormer window. Beyond the mill another house is seen. In the right hand corner at the bottom is written *Rembrandt f. 1641*. This is a rich composition, and very well executed, and is *scarce*.

$5\frac{7}{10} - 8\frac{2}{10}$

✓ 226 THE GOLDWEIGHER'S FIELD.

By the *Goldweiger* is meant *Wtenbogardus* the banker, whose portrait is among the best and scarcest in this catalogue. This print is a representation of his villa. Near the middle is a mansion, with an extensive wood to the left of it, in which are discovered some pavilions. To the right is a large church, on the steeple of which a weathercock is fixed at a considerable height. The church is nearly surrounded with trees, and to the right of them, are

three houses built together, and farther on, other houses in the village are seen. In a field in front of the three houses, are several figures with cattle. On the left side is an octagon summer-house, with windows on each side; it is entirely surrounded with a square piece of water, on which fowls are swimming. In the distance, a large town is seen, with a cathedral and other churches in it. In the left corner at the bottom is written *Rembrandt 1651*. This piece exhibits such a multiplicity of objects, that but little effect is produced. It is *scarce*.

$$4\frac{3}{10} - 12\frac{5}{10}$$

✓ 227 TWO LANDSCAPES OF THE SAME SIZE.

These landscapes, when joined together, would make one entire subject, if a corner of the wooden bridge, which is cut off in one of them, was introduced into the other.

In the FIRST, a canal reaches from side to side of the print; on the left are two swans swimming, and on the other side of it on the right, sit two persons angling. In the front of the canal, a fore-ground extends from the right, to the middle of the piece. In the off-skip is a village, in which is a church with a low tower steeple. In the distance is a mountain. At the bottom near the water weeds, is written *Rembrandt f. 1650*.

$$3\frac{2}{10} - 4\frac{2}{10}$$

In the SECOND, the canal likewise reaches from

one side of the print to the other ; a large boat fastened to the fore-ground, takes up three fourths of it. On the right is a great tree, and on the left a wooden bridge crosses the canal. Above this, a continuation of the mountain is introduced a little way into the print ; over the foot of it in the distance, a spire steeple is seen. In the middle of the print is a large square tower. Towards the left at the bottom is written *Rembrandt f. 1650*, but the *d* and the 6 are reversed. These pieces are *very scarce*.

3²₁₀ — 4²₁₀

228 A LANDSCAPE WITH A COW DRINKING.

In front, a canal or river crosses the print, at which to the right a cow is drinking ; a little on the left a boat is fastened to the bank, and in it is a man stooping down. Above are seen cottages, with trees before them, and quite to the left is a rocky mountain. This piece is lightly etched, and highly finished.

4¹₁₀ — 5¹₁₀

*229 THE SAME AS NO. 210. *No*

*230 THE SAME AS NO. 339, where it is properly described. What *Helle and Glomy* have called the trunk of a tree of a singular form, is a head. So erroneously described, are some of those marked with an asterisk.

*231 A LANDSCAPE, UNIQUE.

A little to the right is a small figure of a man ; and in the distance, a church steeple and two windmills.

3 — 8

*232 A LANDSCAPE.

In the middle is a large thatched cottage, and to the left a river with a boat on it, only half of which appears. In the right corner are two high trees, with some others smaller. This is a beautiful landscape, and is *extremely rare*.

$$3\frac{6}{10} - 7\frac{2}{10}$$

*233 A LANDSCAPE WITH A GREAT TREE IN THE MIDDLE.

In this piece is a large tree, the foliage of which is scratched in a coarse negligent manner, and is very black; before the tree a little to the right, are two figures, a man and a woman, imperfectly sketched, walking side by side; in the back-ground to the left, a house is discovered through some trees. The lower part of this piece is not finished. It is in *Beringhen's* collection made for the *King of France*, and may be considered as *unique*.

$$6\frac{4}{10} - 5\frac{1}{10}$$

*234 A FARM HOUSE SURROUNDED WITH WHITE PALES.

239 of
Clayson

This landscape is in the collection made by *Beringhen*, for the *King of France*, and being scarcely to be found in any other, it may be regarded as *presque-unique*.

It represents a farm, almost covered with trees, and surrounded with wooden pales that are pointed at top; within the door is a figure leaning against the side of it; to the right is some water, with a wooden bridge; and above the water, part of a windmill is discovered. In

the distance above the bridge in the high-road, are three figures, two standing and one sitting. This piece is very faint, the aqua fortis having failed.

$3\frac{5}{10} - 6\frac{5}{10}$

There is an impression, in which the door and figure are not found.

*235 A LANDSCAPE, UNIQUE.

This piece is another of those collected by *Beringhen* for the *King of France*.

In front is a river, with two vessels under sail ; and on the left is the stern of another vessel, on which a man sits fishing. In the back-ground, on the other side of the river, is a village, in the middle of which is a very high windmill. The sky is foul, and looks as if it had been smeared with *Indian ink*.

$4\frac{4}{10} - 5\frac{5}{10}$

*236 ANOTHER LANDSCAPE, PRESQUE-UNIQUE.

This landscape is likewise in the same collection. It is hastily etched, and slightly washed to imitate a drawing. A canal crosses diagonally from the right corner in front, to the left in the distance ; at the side of this canal, and near the middle of the plate, is a naked figure sitting down, and seen from behind. By the side of this figure is a space, of about an inch over, that seems to have been effaced, the aqua fortis not having succeeded in that place.

$3\frac{2}{10} - 7\frac{2}{10}$

The editor of the former *English* catalogue has added another landscape, and described it in No. 237, in consequence of which, his future numbers are one higher than in *Gervaint's* ; but this landscape will be described in the Appendix.

X. PORTRAITS OF MEN.

237 **A MAN IN AN ARBOUR:**

He is sitting at a table in an arbour, his face is seen in front, but his body is inclined to the left; his beard is short; his head is covered with the mezetin cap; he rests his left hand on the table, and appears to be pointing at some object with his right. This piece is etched with spirit, and is scarce. Under a stroke near the top, on the left, is written *Rembrandt f.* 1642.

$$2\frac{3}{10} - 2\frac{2}{10}.$$

238 **A YOUNG MAN SITTING IN A CHAIR.**

The head of this young man is nearly in front, but turned a little towards the right, and covered with a bonnet. The body is turned to the left, and dressed in a kind of jacket flowered; his right hand rests on his thigh, and his left is in his breast. Upon the whole, this figure has much the appearance of a *Scotch Highlander*. The back-ground is shaded nearly as high as the top of the chair, and on the left, as high as the date, which is 1650, and near the top. This piece is extremely rare.

$$3 - 2\frac{2}{10}$$

239 AN OLD MAN WITH A LARGE BEARD, AN UNFINISHED PIECE.

The face is a three-quarters, and the head is covered with the usual cap placed on one side; his left hand is raised to it, in the attitude of a person who is saluting another. The cap is highly finished; there is no other drapery made out, except the shirt sleeve, and some fur which covers the elbow.

$$5\frac{4}{8} - 4\frac{5}{8}$$

240 BUST OF AN OLD MAN WITH A LONG BEARD.

The head is uncovered, and the hair stands up a little on the crown; the forehead is wrinkled. The face is a three-quarters turned to the right, on which side the light comes in, the breast is likewise light; the attitude is that of a man sitting and looking downwards. The back-ground is shaded on the left as high as the shoulder. On the right side, about an inch from the bottom, is written *Rt.*

$$4\frac{7}{8} - 4\frac{2}{8}$$

Of this there are *three* impressions.

The *first* impression is *extremely rare*, it measures $4\frac{7}{8}$ by $4\frac{6}{8}$ and was taken before the plate was cleaned. It is spotty in several places as high as the neck of the old man.

The *second* impression is $4\frac{7}{8}$ by $4\frac{6}{8}$ and it is dated 1631, but that part of the plate on which the date was written, was afterwards cut off, and in the *third* impression the name *Rt.* only remains.

There is an excellent copy in the same direction as the original.

✓ 241 THE MAN WITH THE CRUCIFIX AND CHAIN.

The head is a three-quarters directed towards the left, and covered with a calotte, or leathern cap; the hair hangs loose. Round the neck is a chain, at which hangs a crucifix. He holds a pen in his right hand, and a paper lies before him on which he is preparing to write; his left hand rests on a book. He has on a rich dress, with a fine fur cloak thrown over his right arm. This piece is finely executed; the face and hair are very delicately touched, nearly without shade. The back-ground is dark. To the left, in a broad margin of nearly an inch, is written *Rembrandt f. 1641.*

6 — 4

Of this there are *two* different impressions.

The *first* may be regarded as *presque-unique*. In it the shirt neck does not appear, and the subject in general is less wrought upon.

242 AN OLD MAN WITH A LARGE WHITE BEARD.

He is a half-length seen nearly in front, with a fur cap on his head; and his beard is white and long; he is sitting in an elbow chair, on an arm of which he leans his right elbow, which throws the hand across his breast, in a loose hanging posture. He is wrapped in a great gown or cloak. On the left side is written *Rt. f.* The back-ground is shaded as high as his right elbow. This piece is very well executed.

5⁹/₁₆ — 5¹/₆

There is a copy of it reversed, marked *Rt.*

✓ 243 PORTRAIT OF A MAN WITH A SHORT BEARD.

This is a half-length, the body is directed towards the right, but the face is turned so as to be seen in front; the beard is short and rough, the head is covered with a fur cap, and the body with an embroidered cloak. The back-ground is shaded on the left side as high as the shoulder.

$$5\frac{7}{10} - 4\frac{2}{10}$$

Of this there are *four* impressions.

The *first* is supposed to be *unique*; it measures $6\frac{6}{10}$ by $5\frac{1}{10}$, and as *P. Ver* only mentions it from hearsay, it may be taken for granted, that it does not exist in *Holland* in this state.

The *second* impression, which is *extremely rare*, has the hand; and it is very remarkable, that it appears to be a left hand to a right arm. This is probably the reason of its being taken out afterwards, though a few strokes might have rectified the error, without the necessity of taking out the hand at all. The size of this impression is $5\frac{7}{10}$ by $5\frac{1}{10}$. It is less worked than the posterior ones, the shades on the face and ear, not being so deep; and the character is a fine one of an old man. Near the top left corner, is written *Rt. 1631*.

In the *third* impression, the plate is reduced to $4\frac{2}{10}$ in width, and the character of the face is altered. The hand and arm are both taken out, and something is substituted for the latter, that it is difficult to understand.

In the *fourth* impression, the face is more altered: it has a mean appearance, and not suitable to the dress he wears.

✓ 244 ABRAHAM VANDER LINDEN.

This portrait is a half-length, well executed, and produces a strong effect. *Linden* was a professor in the university of *Leyden*, and is represented in his robe, standing in a garden before a balustrade. He has a neck-band broad and plain; and the cuff at his wrist is turned up in the same manner. He holds a book which is shut, between the fingers of his left hand. His face is a three-quarters, inclining to the left. His hair is curled, and the head is uncovered. The back-ground consists of trees, except on the left, where, above the balustrade, an arch in a wall is seen, and above the wall the sky is visible. It measures including a margin of 2 inches,

$$6\frac{9}{10} - 4\frac{1}{10}$$

Of this piece there are ~~two~~ impressions.

In the *first*, which is *scarce*, at the bottom on the left is a column formed of horizontal strokes.

245 AN OLD MAN IN A FUR CAP, DIVIDED IN THE MIDDLE.

This portrait is lightly etched with great spirit. The face is a three-quarters turned to the right; the beard large, round and bushy; the head is covered with a high fur cap, the top of which is fringed, and divided in the middle; this cap falls over his left eye, and discovers on the other side, part of a calotte under it; the whole of his right ear is seen, with the hair about it frizled; the body is seen in front, and covered in part with a cloak, being open be-

fore ; his right hand is placed on a remarkably broad girdle, that goes round the waist. There is a narrow margin separated from the lower part of the portrait, by some horizontal lines. The back-ground is lightly shaded on the right, as high as the shoulder. In the top left corner, is written *Rembrandt f. 1640.*

$$6\frac{1}{16} - 5\frac{5}{16}$$

246 JANUS SILVIUS.

This is the portrait of a minister of *Amsterdam*. The face is a three-quarters turned to the left, the beard is rather long, but not bushy ; on the head is a calotte, and round the neck a ruff. His garment is bordered with fur ; his body is turned to the left, and he is seated at a table, with a book on it lying open, on which he rests his hands, which are placed one above the other. In the back-ground is a large column, and to the right of it a vault. On the left, above the book is written *Rembrandt 1643.* This piece is laboriously finished.

$$6\frac{5}{16} - 5\frac{5}{16}$$

There is a copy of it reversed, with four *Latin* verses, beginning—*Silvius en Janus, &c.*

247 AN OLD MAN SITTING AT A TABLE.

This portrait is that of an old man bareheaded, with a long beard, looking straight forward, and sitting at a table ; his right hand has a pen in it, and rests upon a book. This print is unfinished, particularly on the right side of it, which is only an outline. This piece

may be considered as *presque-unique*. It was in the collection of *Houbraken*, who parted with it to an *English amateur*, with some other rarities. It was originally in the *Burgomaster Six's* collection.

$$8\frac{7}{16} - 7\frac{4}{16}$$

248 A YOUNG MAN MUSING.

This is a finished piece, executed in a good taste, and has a fine effect. A young man is represented sitting to the right ; his face, which is a three-quarters, and his body, are turned to the left towards a table, on which lie some books ; his hair is short and straight, his head is covered with the *mezetin* cap, and the body with a loose night gown turned up with fur ; round his neck is a worked scarf, which hangs very low before. The countenance is tranquil, and the attitude that of study. At the top on the left, is written *Rembrandt f. 1637*. The back-ground is shaded on both sides, nearly as high as the shoulder.

$$3\frac{3}{16} - 3\frac{2}{16}$$

249 MANASSEH BEN ISRAEL.

This person is the *Jew* mentioned in No. 34. He is seen in front, his beard is light, and even at the bottom, his *moustaches* rather long, his hair short and straight ; on his head is a hat with a broad brim, which turns up before, so as to hide the top of the crown ; a very broad cape or neck-band covers his shoulders, and his cloak is open before. On the right is written *Rembrandt f. 1636*. The back-ground is shaded a little above the shoulder on the left. The plate is square

at the top, but finished in an arch below, which comes within $\frac{7}{10}$ of an inch of the bottom.

$$5\frac{9}{10} - 4\frac{2}{10}$$

✓ 250 DOCTOR FAUSTUS.

The doctor is standing in his laboratory on the left side, behind a table, on which he rests his right hand; and his left rests on an arm of his chair. His face is in profile, he has a white cap on his head, and he is looking with a fixed attention on some magic characters, which he sees in a mirror held out by a figure, of which only the hands are discovered. These characters are placed in the middle of a casement. At the right corner at the bottom is a globe, of which only half is discovered. Behind him part of a curtain is seen drawn on a rod, and near it a scull. By all which it appears, that he was supposed to be an adept in the mysteries of the *Cabbala*. This piece is highly finished, and the *chiaro-scuro* has a wonderful effect.

$$8\frac{3}{10} - 6\frac{1}{10}$$

✓ 251 RENIER HANSLO, OR ANSLO.

Hanslo was an *Anabaptist* minister. He is represented sitting in an elbow chair behind a covered table, on the middle of which is an ink-stand; he holds a pen in his right hand, which is supported on a book that stands upright, and with his left he points to another lying open, which rests against two more, one lying on the other. His beard is dark and bushy; he has on a gown turned up with fur, a ruff round his neck, and a broad brimmed hat. The back-ground

is shaded with the double stroke, nearly as high as the top of the chair on the left, and is lightly touched in many places to give it the character of an inner wall ; on the right is a nail driven into it. On the back of a chair, above the three books, is written *Rembrandt f.* 1641, but the figure 4 is reversed. This is one of *Rembrandt's* best portraits, and is *very scarce* ; it is highly finished, and produces a fine effect.

$$7\frac{3}{10} - 6\frac{2}{10}$$

Of this piece there are ~~two~~ impressions.

In the *first*, which is *extremely rare*, there is a white margin, the work not having been carried down so low as in the ordinary impression. But as the plate is in existence, this additional work has been lately burnished out, in order to deceive the unwary collector. The difference is to be distinguished by the experienced connoisseur only, as the plate looks well, and is frequently printed on the thick *Indian* paper.

The best copies of *Rembrandt's* pieces, are said to have been made by *Xavery*, and there is a fine copy of this portrait, in the same direction as in the original, but it is larger, measuring $7\frac{7}{10}$ by 7 ; and when entire it is higher, for the margin is generally cut off to favour the deceit, having some *Dutch* verses in it, beginning—
Siet Anslous Beeltenis, &c.

252 CLEMENT DE JONGE.

This is the portrait of a printseller ; he is represented a half-length in front, sitting in an elbow chair ; his hair is short and straight, he has a broad brimmed hat on, turned up at the sides, and

wears a cloak which is open before, and he has gloves on; his right arm rests on the elbow of the chair, which raises the hand opposite to his breast, the other falling on his left knee. The back-ground is etched on the left side, as high as the hat, and on the right, as high as the elbow. In the right corner at the bottom, in all the impressions, is written *Rembrandt f. 1651.*

$$8\frac{2}{16} - 6\frac{4}{16}$$

Of this piece there are *five* impressions, the *three* last are arched within the plate.

In the *first* impression, which is *extremely rare*, the upper bar of the chair is left white, the back-ground seen under the bar is shaded, but the piece in general is less worked upon. The face appears more expressive than when higher finished. The upper part of the back-ground is white.

In the *second* impression, which is *very scarce*, the bar of the chair is etched with the single stroke. The rest remains as in the *first* impression.

In the *third* impression, which is *scarce*, an arch is introduced within the square, with a few single etchings under the right side of it. The face and hat are more worked upon.

In the *fourth* impression, there is more shade under the right of the arch introduced, and some etching across the line of the arch on the left side. The body is deeper etched with the double stroke, as is the back-ground on the left, and the cloak in several parts, but the face is lighter. The back-ground seen under the bar of the chair is white.

In the *fifth* impression, the back-ground under the bar of the chair is again shaded, but the shades of the body are not so deep as in the last impression.

✓ 253 ABRAHAM FRANCE, OR FRANZ.

This *amateur* had so strong a passion for prints, that, as his circumstances were narrow, he frequently denied himself the necessities of life, that he might be able to make a purchase that pleased him.

He is represented sitting in an elbow chair under a window on the right, holding up a print which he is viewing with great attention. In the early impressions the head of a figure is distinctly seen through the paper. His hair is dark, and he has *moustaches*. He is dressed in a richly flowered coat, which has a cape with tassels hanging from it. Before him is a large table, on which a portfolio lies open, and on the table, to the left is a scull, with two vases, and a small *Chinese* figure sitting. On the wall in front, hangs an arched picture of the crucifixion, with folding doors open, and a subject painted in the inside of each. On each side of the crucifixion hangs another arched picture; that on the left side is a landscape, the subject of the other is concealed from view by the arm and head of *France*. This piece is full of work and is well finished, and the *chiaro-scuro* in some of the impressions has a fine effect. It is *scarce*.

$6\frac{2}{10} - 8\frac{2}{10}$

Of this portrait there are *six* impressions.

In the *first*, which is *extremely rare*, there is a window

curtain which is thrown back with its end over one of the folding doors of the picture, and sun beams are visible before the curtain. He is not sitting on a chair as in the other impressions, but it may be supposed, on a stool or bench, his left leg stretching out towards the right corner of the print. His hair is light.

In the *second* impression, the curtain remains, but there are no sun beams. The stool is altered to an elbow chair.

In the *third* impression, the curtain is taken away. Two vases are seen imperfectly, on the table near the *Chinese* figure. The hair still remains light, and the trees are not yet introduced. The right hand has still the effect of holding the print, but in the remaining impressions it has a different one. The *three first* impressions are all of them *extremely rare*.

In the *fourth* impression which is *very scarce*, his hair is dark; his right hand seems to rest upon the top of the print, rather than to be holding it up as in the former impressions. There are trees seen through the window. The hat, which lies on a stool under the window, is more distinctly seen than in any of the other impressions. The shadow on the back-ground above the table, is not massy as in the last and future impressions, but is etched with little more shade than in the other parts below the pictures, and the back-ground above them is likewise lighter.

In the *fifth* impression, the shade above the table is very dark, as is likewise the back-ground in the upper part, and the print in general is more worked upon.

In the *sixth* impression, the print is still more highly finished.

See Clausen
p 156

✓ 254 OLD HAARING, OR HARING, THE BURGOMASTER.

He is represented sitting in a chair in the middle of the print, and is seen in front; his elbows are supported on the arms of the chair; his left hand hangs down, and his right is raised, and disposed as if he held a pinch of snuff between his fingers and thumb. His hair is white, and his head is covered with the calotte. Two tassels hang from a broad band or cape, and the linen at his sleeves is turned up in the like manner as the cape; both of his knees and the upper part of the legs are seen. Above him is a casement with a curtain drawn to the left side of it, which cuts off the top corner of the window. There is a fine expression in the face of this portrait, the composition of which is in a masterly stile. It is *scarce*.

exceedingly

$$7\frac{7}{16} - 5\frac{8}{16}$$

Of this piece there are *two* impressions.

The *first* impression, which is *extremely rare*, has the window quite square, and without the division in the middle, and the window less worked. The curtain is narrower at the top than at the bottom, and hangs down in large folds, and the clothes are darker than in the other impression.

In the *second* impression, the curtain is increased at the top by additional drapery, which seems to be done with the design of breaking the square form of the window, of which it cuts off a part from the top diagonally. The pillar, which divides the window in two, is now inserted, and the drapery is lighter and more pleasing.

✓ 255 YOUNG HAARING, OR HARING.

He was the son of the Burgomaster. This piece is

executed in *Rembrandt's* dark manner, and the *chiaroscuro* has a strong effect. The light comes through the window, and falls full on his left cheek and band, and the rest of the subject is kept down in shade. He is sitting in an elbow chair, rather inclining towards the left; he rests both hands on the arms of the chair, and holds his hat in his right hand. There is a curtain rod that crosses the window, about one third from the top of it, and the curtain is drawn to the right side. On the lower row of the window panes, is written *Rembrandt f. 1655*, the 6 is reversed. This portrait is the same size as that of his father, viz.

$$7\frac{7}{10} - 5\frac{8}{10}$$

There are *three* impressions of it.

In the *first*, which is *extremely rare*, the curtain and rod are not introduced, nor are the cuffs of his sleeves; and the whole is less wrought upon. The name and date are likewise wanting.

In the *second* impression, the curtain and rod, and cuffs of the sleeves are introduced, and this impression has a fine effect, and is *scarce*.

In the *third* impression, the plate is in general worn lighter, and on the left side hangs an arched landscape, the subject of which is a fisherman standing by his boat, with a mast and sail across his shoulders; on the right is a large tree, and on the left beyond the water, a windmill with a house. The plate has probably fallen into the hands of some print-dealer or artist, after it has been much worn, who has made this alteration to increase the number of impressions, the plate was afterwards reduced to $4\frac{7}{10}$ by 4.

✓ 256 JOHN LUTMA.

This person was a noted goldsmith of *Groningen*. His portrait is one of *Rembrandt's* best ; the expression in the face is particularly spirited. He is sitting in an elbow chair, with his arms resting upon it, and holds something like a metal figure in his right hand ; he has on a black velvet cap ; his hair is very short, and his beard bushy. At his left elbow is a table, on which lies a scollop, with a box of gravers and a hammer. On the top corners of the chair, are two grotesque heads. Above the table is written, (but apparently not by *Rembrandt*) *Joannes Lutma, aurifex natus Groningæ*. To the right is a window, and in the right corner of it, stands a water bottle. In the top left corner of the window is written *Rembrandt f. 1656*.

$$7\frac{8}{10} - 5\frac{9}{10}$$

Of this piece there are *four* impressions.

In the *first*, which is *extremely rare*, the window and bottle are not introduced, and the rest is in a very unfinished state.

✓ In the *second* impression, which is *very scarce*, the window and bottle are likewise wanting, but the rest of the piece is highly worked on.

✓ In the *third* impression, the window and bottle are added, as likewise the names of *Rembrandt* and *Lutma*, and the inscription. Fine impressions are *scarce*.

In the *fourth* impression, the plate is reduced in size, being only $7\frac{6}{10}$ high, including a margin of a quarter of an inch. This was in *M. Van Leyden's* collection, and may be regarded as *presque-unique*.

✓ 257 ASSELYN OR CRABBETJE.

John Asselyn was a painter ; the name of *Crabbetje* was

given him by the *Bentivogli* Society at *Rome*, on account, it is said, of a crookedness in his fingers. He is represented a half-length standing, turned a little to the left, his hair falls upon his neck ; on his head is a high crowned hat turned up on the left side ; round his neck is a band with tassels hanging from it. He wears a cloak tied round the waist with a sash ; his left hand, from which hangs a glove, is placed on his hip, and his right hand has a glove on, and rests upon a table, on which lies his pallet, with several portfolios. He has ruffles at his hands. In the right corner at the bottom, is written *Rembr. A. B.* with some figures that cannot be made out. It measures, including a margin $1\frac{1}{8}$ broad,

$$8\frac{5}{8} — 6\frac{7}{8}$$

Of this piece there are *two* impressions very different.

In the *first*, which is *extremely rare*, there is an easel standing behind him, with a large picture on it, on which is painted some architecture ; and there are a few slight etchings in the back-ground, to the left of the easel, and above it. This impression has a fine effect.

In the *second* impression, the character of the face is altered, and the easel and picture are wanting. There are some loose etchings in the back-ground, in the impressions that were first taken off, but they are effaced in the common impressions.

✓ 258 EPHRAIM BONUS.

This person was a *Jewish* physician. He is represented coming down a staircase, with his right hand on

the balustrade; his head is seen nearly in front, with a high crowned hat on; his hair is short and dark, and he has a *Jewish* beard; a short cloak covers his left shoulder, under which the hand and arm are concealed, and on the fore-finger of his right hand is a diamond ring. He has a band round his neck, and a cuff at his sleeve. This piece is one of *Rembrandt's* finest portraits; the face is full of expression, and the *chiaro-scuro* has a masterly effect. Towards the bottom at the right corner, is to be read (though with difficulty) *Rembrandt f. 1647*. It is scarce, and measures, including a margin of $1\frac{3}{8}$,

9 $\frac{5}{16}$ — 7

There is a *prior* impression, which may be considered as *presque-unique*, wherein the fingers are less etched, and the stone of the ring is dark; the lower part of the fold of his cloak is white, and the balustrade is less wrought upon. This impression was in the collection of *M. Van Leyden*.

✓ 259 WTENBOGARDUS, OR UYTENBOGAERT, A DUTCH MINISTER.

This minister was of the sect of the Remonstrants, and lived under the government of *Prince Maurice*, whom he always opposed, and for some time successfully; but was at length obliged to fly from the *Prince's* resentment. This subject is executed in an oval, squared at the bottom, in an irregular octagon plate. He is sitting at a table in a gown faced with fur; he wears the calotte cap, and has a ruff round his

neck. His hair is short, and appears to be turned grey, the beard is likewise short and thick, his face is nearly a full front, with the body turned a little to the right; his right hand is supported on the arm of the chair; in his left hand is a book open, which rests upon some others lying on the table, and farther back are several other books thrown negligently one upon another. Behind him is a pillar, and to the right of it, an arch in the back-ground. On each side of the print a curtain is drawn aside. This is a fine portrait, highly finished, and produces a strong effect. In the two angles at the top, is written *Rembrandt f. 1635*. It is scarce. Under the print are the following *Latin* verses by *Grotius*:

Quem pia mirari plebes, quem castra solebant,

Damnare et mores aula coacta suos,

Factatus multum, nec tantum fractus ab annis.

WTENBOGARDUS sic tutus; Haga redit.

H. Grotius.

$8\frac{3}{16} - 7\frac{3}{16}$

There is a *prior* impression, which may be regarded as *presque-unique*; it was in the collection of *M. Van. Leyden*. The curtain on the right is wanting, and the plate is less wrought upon in general, yet the effect is admirable. The *Latin* verses are not inserted. The piece is rectangular, measuring $9\frac{9}{16}$ by $7\frac{3}{16}$.

260 JOHN CORNELIUS SYLVIUS.

Sylvius was a minister of great learning. This portrait is in an oval, round which is written, *Spes mea Christus*, which was his motto, and *Johannes Cornelii*

Sylvius. Amstelodamo—bat : functus S. S. Minist : annos 45 et 6. menses. In Frisiâ, in Tyemarum et Phirdgum annos 4. In Balc et Harich unicum. In Minnertsgae, annos 4. Slotis, annos 2. In Hollandiâ, Slotis annos 6. Amstelodami, annos 28. et 6. menses, ibidemq ; obiit anno 1638. 19. Novembr. natus annos 74. At the bottom, in a broad margin, are the following Latin verses :

*Cujus adorandum docuit Facundia Christum,
Et populis veram pandit ad astra viam,
Talis erat Sylvi facies, audivimus illum
Amsteliis isto civibus ore loqui.*

*Hoc Frisiis præcepta dedit ; pietasq ; severo
Religioq ; diu vindice tuta stetit.*

Præluxit, veneranda suis virtutibus, ætas.

Erudyq ; ipsos fessa senecta viros.

Simplicitatis amans fucum contempsit honesti,

Nec sola voluit fronte placere bonis.

Sic statuit : Jesum vita meliore doceri

Rectius, et vocum fulmina posse minus.

Amstela, sis memor extincti, qui condidit urbem

Moribus, hanc ipso fulsiit ille Deo.

C. Barlaeus.

Haud amplius deprædico illius dotes,

Quas æmulo, frustraquæ persequor versu.

P. S.

This is esteemed one of *Rembrandt's* best portraits. It is *very scarce*, especially if a good impression ; the etching is so tender that many could not be taken

off before the plate was worn. The head, which is nearly a full front, is finely executed; it is covered with a calotte, the hair and beard are white, the hair is short, but the beard is long, divided in the middle, and pointed; round the neck is a ruff; his gown is faced with fur at the breast, and at the sleeves which are short and open. The fingers of his left hand are placed in a book which is closed, and lies on a desk before him. He stoops a little, and is addressing his audience with his right hand, which projects in front, and casts a shadow that extends beyond the oval; as likewise does the book, and the effect thereby produced, is very singular and striking. Behind him is a pillar, and on the left side a curtain which is drawn up, and which likewise casts some little shade beyond the oval. A square is described without the oval. On the pillar near the top, is written *Rembrandt 1646*. This piece is very scarce. The plate measures 11 by $7\frac{5}{16}$, but the oval only $7\frac{1}{16}$ by $6\frac{3}{16}$.

✓ 261 WIENBOGARDUS OR UYTENBOGAERT THE BANKER.

This is likewise one of the finest and *scarcest* portraits in the collection. The composition, effect, and execution, are all in the best style. In *Holland* it is called the *Goldweigher*, and in *France* the *Banker*. *Wienbogardus* was *Receiver-general* to the states of *Holland*. He is represented sitting in the counting house. His face is seen nearly in front with *moustaches*; his hair is short; he has on a velvet cap.

His head inclines a little over his right shoulder, which gives great spirit to the attitude. His gown is turned up before, and at the sleeves with fur. He holds a pen in his right hand, which rests on a large account-book, that lies open on a desk standing on a table covered with a richly flowered cloth, fringed at the bottom, on which are several bags of money. He is delivering a bag to a man, who is kneeling on his left knee, and appears to be receiving it in order to pack it in a cask that stands before him, with the head off. Two other casks lie on their sides, with a mallet and driver lying upon one of them. On the left side is a large iron chest. Over the table is a shelf suspended from the ceiling, on which lie several bundles of papers; and from it hangs a pair of scales, in one of which is a bag of money. In the back-ground on the left, stand two persons behind a door-hatch, as if waiting to transact business. On the wall is a large arched picture, which represents the history of the *Brazen Serpent*; to the right of it hangs a sword. This piece is *very scarce*, and measures 10 by 8, including a margin of $\frac{6}{16}$ of an inch, in which is written *Rembrandt f. 1639*.

There are ⁴~~two~~ impressions of it. See p. 163 *Clayton's Cat*

In the *first*, which is *extremely rare*, the face is blank, except two or three strokes for the features.

The *second* impression is that which has been described at large, and is *very scarce*.

There is a copy by *Van Bruges* which is reversed.

There is likewise an excellent copy by *Capt. Baillie*, in the same direction as the original, but the head is rather more upright.

262 THE LITTLE COPPENOL.

Coppenol was a writing master in *Holland*, and this print is called the *Little Coppenol*, to distinguish it from another portrait of him that is larger, and will be described in the next number. He is represented a half-length sitting at a table, which is in the left corner of the print; his body is in profile, but his face is seen nearly in front, being turned to speak to a boy that stands behind him with his hat in his hand, and he is striking an oval for his instruction. His hair is very short, and he wears a calotte; he has no beard, but short *moustaches*; his coat is turned up with cuffs; on the table lie several sheets of writing paper; *Coppenol* rests his left hand upon one of them. Above the table is a window, the upper corner only of which is seen; from this window the light proceeds, and not from a candle that stands at the bottom of it. To the right of the window hang some mathematical instruments. This piece produces a strong effect and is *scarce*. It is curious for the difference in the impressions. The size, including a margin of an inch, is

$$10\frac{3}{16} - 7\frac{5}{16}$$

Sold at Baring's Of this print there are four impressions.
Sale 1831. 87 1/2 The first impression is extremely rare. It is before the mathe-
afterwards to 2H matical instruments were introduced; and it has other
and declined at 100/0 marks for ascertaining its priority. The candle and

candlestick are less worked than in the other impressions, the lower part or plate of the candlestick, being only outlined, without any shade on the under side ; and the feather of the pen is white and shorter, without a stroke of shade. This impression has the semi-oval, which in *Holland* is called the *Ox's Eye*.

The *second* impression is likewise *extremely rare*. In it the mathematical instruments are introduced, hanging up near the window. On the wall is a large picture with folding doors. The subject is the crucifixion, with the *Maries* weeping at the foot of the cross. Within the left folding door are seen some houses, but the subject on the other is not readily to be made out. The *Ox's Eye* is effaced.

In the *third* impression, which is *very scarce*, there is neither the picture nor the *Ox's Eye*, but that part of the print is rudely etched.

In the *fourth* impression, which is *scarce*, the *Ox's Eye* is again introduced, and the wall where the picture hung is finished in a dark shade, and the figures are likewise more finished.

263 THE GREAT COPPENOL.

This portrait is so called to distinguish it from the preceding. It is esteemed as a capital piece of this master ; the countenance is very expressive, and the whole is highly finished. He is sitting before a table turned to the right, but his face is nearly a full front ; his head is covered with the calotte, his hair short and white, with small *moustaches*, but no beard. He has a large plain band round his neck ; his habit is a kind

of cassock, with very small buttons near together, and with open cuffs at his sleeves. Over the cassock is a gown or cloak open and falling back with a tassel at the cape. He holds a blank paper with both hands, and in his right hand is a pen. The plate was probably damaged, for it was cut to a size which takes in little more than the head, measuring (including a margin of half an inch) 6 by $5\frac{5}{16}$. This reduced plate is still in existence in *France*, and there are good impressions of it, which shews that there were not many taken off when entire, for the head is delicately etched. *Coppenol* wrote some verses under the entire print, as likewise under the smaller portraits of himself. They are curiously written, and enhance the value of those impressions on which they are found.

$$13\frac{5}{16} - 11\frac{6}{16}$$

There are *three* impressions of it.

In the *first*, which may be regarded as *presque-unique*, the back-ground is white, except a column behind *Coppenol* on the left side. This impression has been sold for fifty guineas; and it has brought nearly that price at several sales.

*1 among the Prints
off. by Wilson to
H. 1834 - 200 Gs.
& declined*

In the *second*, which is *extremely rare*, the sleeves of his habit are more shadowed; the back-ground is covered with etchings; the column is not seen, but a large curtain is introduced, which reaches nearly to the extremity on both sides.

In the *third* impresson, which is *very scarce*, the back ground is dark, the curtain more fully expressed, and

in general the sleeves and the fore part of the habit are more shadowed. *P. Yver* remarks that this impression, though the most common, has sold for nearly ten pounds in *Holland*.

This print has been copied in *France*. *Cornelius Vischer* has also engraved the portrait of this writing master, but although it is one of his best pieces, yet it is allowed that there is more spirit and effect in that of *Rembrandt's*.

264. VAN TOL, THE ADVOCATE.

He is seated behind a table, in an elbow chair, in the right corner of which is a grotesque head, but the other corner has none. The frame is studded with nails of different sizes. His face is nearly in front. He wears a hat with a high crown and broad brim; the bottom of the crown is tied round with a cord. His hair is very short, he has a long square beard with hair on his upper lip. Both his arms are supported on the elbows of his chair; in his right hand, which he turns towards his body, is a pair of spectacles; his left hand is shut, and rests on the corner of a large book that lies before him upon another book and some loose paper. He has a plain large neck band, and wears a gown turned up with fur in front. In the right corner are three bottles, in one of which is a receiver. These bottles are a symbol of chymistry, in which *Van Tol* was a proficient. The back-ground is shaded a little above the bottles, and on the left side higher than the top of the chair. This is a very fine portrait, and is *extremely rare*, being found in very few collections. It has been sold as high as fifty guineas.

120795
£220-1835. *Carew's Sale*

It measures, including a margin of half an inch,

$$7\frac{7}{8} - 5\frac{5}{8}$$

There is a good copy executed in *France*, in the same direction as the original.

✓ 265 THE BURGOMASTER SIX.

This celebrated portrait and the last, *Van Tol*, are the most valuable in this class. An impression of *Van Tol* has been sold for fifty guineas, and the same sum has been given for a first impression of this portrait.

It must indeed be confessed, that besides its rarity, it is one of *Rembrandt's* best performances; the *chiaroscuro* is as finely preserved as in his best paintings. The Burgomaster is represented a full-length, standing and leaning his back against a window, the lower casement of which is open. He is reading a quarto pamphlet, which he holds doubled in his hands. As the whole piece is illuminated from the window, all the light that is thrown upon the face is by reflection from the book. The manner, in which *Rembrandt* has expressed the attention of his friend and patron to the subject he is reading, is inimitable. His hair is full and bushy, waving gently and gracefully to his shoulders; his habit and neck band are open before, with tassels hanging down, and his cloak is thrown off behind him, part of it lying on the window frame, and part on a table, on which lie his sword and belt. His cane stands on the table, leaning against the wall, and over it hangs his hat, with a short sword near the top of the cane. Above the table is an historical picture, with a curtain drawn

At Josi's Sale, 1826, a 3rd (i.e. the 2nd printed) impression was sold for 100 £ of Burg.² Six - purchased for his A. Hume. In Revil's Cat Paris 1831. a 1st State of the Burgomaster Six rec'd 23000 francs £125. it should have been called the 2nd state, or the 1st finished one. Elapin informed me this was a very bad impⁿ of the Burgomaster, tho' marked 3000 francs in Revil's Cat.

120 £² both by Sir Albion Clarke from W. Wilson, 1832. £220 - Caruville, 1835.

before part of it. In the left corner, in front, stands a chair with a cushion and three books on it, the uppermost of which is open. On the right side of the window, a curtain is drawn back in a festoon. Beneath the window, the floor is raised a step, and the wall is covered with matting, which *Gersaint* mistakes for stone-work. In a narrow margin of an eighth of an inch, is written to the right, *Rembrandt f. 1647*, and on the left *Jan Six Æ*, and a little farther on, 29. This print is *extremely rare*.

9⁶/₁₀ — 7⁶/₁₀

There are *two* impressions of it.

✓ In the *first* impression, which is a *very great rarity*, the name and age of the Burgomaster, are wanting, and the two middle figures in the date are reversed.

As *Six* was the particular friend of *Rembrandt*, it is not surprising that he exerted all his abilities in finishing this plate, which was the property of the Burgomaster himself, but whether as a purchase or a present is uncertain.

M. Gersaint relates, that in one of his journeys to *Holland*, he happened to be at *Amsterdam* when *Six's* cabinet was selling. It consisted of a large collection of prints, and some paintings by the best masters. He purchased several prints, and among others, three or four portraits of the owner, for as there were twenty-five of them, they sold for no more than from 15 to 18 *florins* each. In 1750, it was purchased in *Holland* for an *English amateur*, for 150 *florins*. At *Mr. Batt's* sale, in 1756, it was sold for 34l. 13s. The estimation in which a *first* impression is held at present, has already been mentioned.

M

in 1829
100 Gs see
opposite
the 1831
3000 francs of 125

When *Beringhen* made his collection, he could not procure this print, though he would have spared no expense to have obtained it; he therefore consoled himself with procuring a copy of it to be made with a pen, and afterwards washed with *Indian* ink. This copy passed with the rest of *Beringhen's* collection into the *King of France's* cabinet, and is so well executed, as to have deceived several amateurs.

XI. FANCY HEADS OF MEN.

266 THREE ORIENTAL HEADS.

These heads are executed in the stile of *Castiglione*. The head of the FIRST is a full front, shewing both ears; the body is turned a little to the left. On the head is a calotte; there is no hair seen but a single tuft, which comes from under it down the middle of the forehead; he has *moustaches*; the eyes are full and staring. He wears a robe turned up with fur, and adorned with a chain, at which hangs a medallion. The back-ground is shaded with some loose irregular hatchings on the left to the top, and on the right as high as the ear. This piece is etched strongly, and with spirit. Above the head is written *Rembrandt*; and the word *Venetiis* in singular characters, with the date 1635 underneath.

5 $\frac{9}{16}$ — 4 $\frac{9}{16}$

THE SECOND HEAD is a profile turned to the left; on the head is a rich turban, with fur at the top; his robe is also turned up with fur. His *moustaches* are bristly; the back-ground on the right is shaded with

irregular hatchings nearly to the top. Above the head is written *Rembrandt Venetiis fecit*, in the same manner as in the former piece. The *e* in *Rembrandt* is reversed. This piece is likewise a strong and spirited etching.

$5\frac{2}{16} - 4\frac{2}{16}$

THE THIRD ORIENTAL HEAD is seen in profile, turned to the right. He wears an embroidered turban, the ends of which hang down behind, and are fringed; in front is a feather. He has *moustaches* on his upper lip, and his beard is long and black; indeed the whole of the figure is etched in a particularly strong and black stile. The back-ground is nearly covered with loose hatchings, executed in a very singular manner. Near the top on the left, is written *Rembrandt* (the *e* reversed) with *Venetiis f*, under it, and beneath, 1635. This piece is *extremely rare*, being met with in very few collections.

$6\frac{2}{16} - 5\frac{3}{16}$

There are copies of these *three heads*, executed by *Livens*, who put his mark to them. These are the heads from which it has been inferred that *Rembrandt* was at *Venice*, and executed them there in the year 1635; but as there is no positive assertion of his ever having been in *Italy*, whatever may have been his motive for marking these heads in the manner he has done, it is more probable that he never was at *Venice*.

There is a copy of the *third head* executed in *France*, and intended to deceive the unwary, and as the original is *extremely rare*, there is not a ready means of detection.

It can only be distinguished by the experienced connoisseur.

267 A YOUNG MAN IN A MEZETIN CAP.

This is a bust ; the hair is dark and reaches to the shoulders, the beard is in the manner of that of a Jew ; the face is nearly a profile, turned to the left ; and the body is habited in a dark robe. In the back-ground, there are a few single strokes on the right side as high as the shoulder ; and on the left, opposite to the mouth, is written *Rt.*

$$6\frac{2}{10} - 5\frac{3}{10}$$

268 THE BUST OF AN OLD MAN WITH A LARGE BEARD.

He is seen nearly in front, turned a little to the left, with his head inclining, and his eyes almost shut, as if going to sleep. His beard is long and square. He has on a fur cap bound round with a scarf that falls down behind his shoulders. His cloak is fastened over the breast with a clasp, but the cape is open. The back-ground is shaded on the left half way upward, and with a few single strokes on the right side opposite to the neck. Towards the top left corner, is written *Rembrandt.*

$$4\frac{4}{10} - 4\frac{1}{10}$$

269 THE BUST OF AN OLD MAN BALD-HEADED, WITH A LONG BEARD.

The forepart of the head is bald, but on the crown the hair stands up, and is frizled ; the beard is long, and white ; the face is seen in front, and he is in a

stooping attitude ; his body is turned a little to the right, and covered with a gown turned up with fur ; his right shoulder is not worked upon.

$$2\frac{8}{10} - 2\frac{5}{10}$$

270 TWO PROFILES OF A BALD-HEADED MAN.

These are supposed to be the head of *Wtenbogardus* the minister, in profile.

The **FIRST** is turned to the right. The head is bald before, with short hair behind, and *moustaches* on the upper lip and chin ; the eyes are turned a little downward. He is covered with a fur gown. The back-ground is almost light near the bottom, but deeply shaded towards the upper part. Low down on the right side, is written *Rt.* 1630.

$$2\frac{7}{10} - 2\frac{3}{10}$$

Of this piece there are *four* impressions.

The *first* impression, which is *extremely rare*, contains only the head finished, and the upper part of the shoulder lightly traced. The back-ground is white. Towards the middle at the bottom, is written *Rt.* It measures, including a margin, $4\frac{7}{10}$ by $3\frac{8}{10}$.

The *second* impression is likewise *extremely rare*. He is covered with a robe, bordered with ermine, and round his neck hangs a chain, with the *insignia* of some order hanging to it. The ground is white, as is the preceding, except a few strokes on the left, opposite the shoulder. In the middle of the margin, is written *Rt.* 1630, and a little on one side, *Rt.* 163, the cypher being wanting. The size is the same as in the *first* impression, and the effect is admirable ; it is therefore to be

regretted, that *Rembrandt* reduced the size of the plate to $2\frac{7}{8}$ by $2\frac{3}{8}$ as it is in the *third* impression, which was first described.

The *fourth* impression is less than the *third*.

THE SECOND HEAD is also seen in profile in the same direction, but is more stooping; the character is the same. The back-ground is lightly shaded on the right side as high as the chin; and in the left corner at the top is written *Rt. 1630*.

$$2\frac{2}{8} \text{ --- } 1\frac{7}{8}$$

Of this there are *two* impressions.

The *first* impression is without the name and date. It has a better effect than the *second* impression, and is *very scarce*.

271 AN OLD MAN WITH A POINTED BEARD.

Gersaint thus describes this piece. The head is larger than usual; the face is a full front, and both ears are seen. He is covered with a robe, of which the end of the cape is white. The back-ground on the left is shadowed with strokes, which increase from the bottom to the top.

$$2\frac{6}{8} \text{ --- } 2\frac{1}{8}$$

P. Yver looks upon this print as the work of *Livens*, and says that it is but indifferently executed; assuredly it is not done by *Rembrandt*.

272 THE BUST OF AN OLD MAN IN AN OVAL.

This head is a profile turned to the right, with a calotte on; the beard is long and white, the face is likewise light; there is a kind of double cape on the

shoulder. The back-ground on the right, is a little shaded at the bottom. This bust is well executed, and produces a good effect.

$$2\frac{9}{16} - 2\frac{1}{16}$$

This print has been copied by *Capt. Baillie*.

273 AN OLD MAN WITH A BALD HEAD.

This is a small bust. The face is a three-quarters, turned towards the left, and looking downward; the head is bald before; the beard bristly. The light comes in on the right side, and the back-ground is a little shaded on the left at the bottom. This piece is executed with a light stroke. It is *scarce*, and a good impression is very seldom to be found. It measures $1\frac{7}{8}$ square.

274 AN OLD MAN WITH A BEARD.

Of this number it is believed there is no such print by *Rembrandt*. *Gersaint*, however, thus describes it. This is a bust very well executed, and is *extremely rare*. The face is a three-quarters, turned to the left; the hair is curled, and a little bushy. He is covered with a cloak which is light, as well as the side of the head to the right. Near the top on the left, is written *Rt. 1631*.

$$2\frac{1}{16} - 1\frac{5}{16}$$

275 BUST OF A BALD OLD MAN WITH HIS MOUTH OPEN.

The head is entirely bald, and leans forward; the mouth is open, the beard is bristly, the body is turned a little to the right, from whence the light comes in

full upon the head, the nose, and his left shoulder. In the left corner, near the top, is written *Rt.* 1631. This piece has a strong effect.

$$2\frac{7}{16} - 2\frac{2}{16}$$

There are ~~two~~ impressions of it.

In the *first* impression, which produces the most agreeable effect, and is *very scarce*, the whole is less wrought upon, particularly on his left shoulder, where the folds of the cloak are very lightly shaded with single strokes above the margin.

In the *second* impression which is *scarce*, this shade is cross hatched, and the whole is more worked, the teeth are obliterated, and the ear is more defined.

276 BUST OF AN OLD MAN IN A VERY HIGH FUR
CAP.

This little bust is seen nearly in front stooping, but rather inclined to the right, from whence the light comes in. On the head is a very high fur cap, square at the top, and covering the eye brows. The habit is double breasted, fastened with a button on the left side.

$$1\frac{7}{16} - 1\frac{2}{16}$$

277 BUST OF A MAN WITH A BEARD FROM EAR TO
EAR.

The face is a three-quarters turned to the left, and shadowed on the same side; he has a *Jewish* beard very much curled; his mouth is open, and he appears to be crying out. On the head is a cap, and his shoulders are covered with a worked cloak. This

is one of the pieces from the leaf of Sketches N^o. 332, and is *very scarce*.

$$1\frac{6}{10} - 1\frac{4}{10}$$

There are *two* impressions of it.

In the *first* impression, which is *extremely rare*, the cloak is not shadowed near the margin on the right side, and on the left, there is a little white left on the breast.

In the *second* impression, the cap, face, and cloak, are more wrought upon, and cross hatched, and the bottom of the cloak, near the middle, is a little shaded with the fingle stroke.

278 THE SLAVE WITH THE GREAT CAP.

This is another small bust ; the face is a three-quarters, turned to the right over the shoulder, and shaded on the same side. The cap is very high, the contour waving, and it is turned up round the head, it reaches the extremity of the plate on the right side. The shoulders and breast are only traced. It is *scarce*, and measures $1\frac{1}{10}$, by $\frac{2}{10}$ at top, and nearly $\frac{2}{10}$ at the bottom.

Of this piece there are *two* impressions.

In the *first* impression, which is *very scarce*, the shadow on the right side of the cap does not reach to the top, as it does in the *second* impression, in which the face and neck are likewise deeper shaded, and that part of the cap which is turned up is shaded, but in the *first* impression it is light.

279 A TURKISH SLAVE.

This is another small bust, representing a *Turkish* slave in profile, placed on the left side of the plate,

and turned to the right. It is very lightly etched, and shadowed only down the back. On the head is a cap larger at the top than at the bottom; he has *moustaches*, and wears a ruff longer before, than at the side. This piece is one from the leaf of Sketches, N°. 332, and is *extremely rare*.

1 $\frac{5}{16}$ — 1 $\frac{9}{16}$

There are *two* impressions of it.

In the *first*, which is the *most rare*, only the top of the cloak is shadowed, and the plate is not cleaned.

280 BUST OF A MAN SEEN IN FRONT IN A CAP.

The head is seen nearly in front, covered with a low cap, both ears are seen, particularly his left; he has thin *moustaches*; his cloak is bordered with fur, and open before, the light comes full on the upper part of his left cheek, his forehead, and nose, and catches on the breast. The back-ground is shaded, though but lightly so about the head. This piece is well executed with a strong effect.

3 — 2 $\frac{4}{16}$

There are *four* impressions of this piece.

The *first* may be regarded as *unique*, it was in the collection of *M. Van Leyden*. On the left side from the top to the bottom, is a piece of architecture coming forwarder than the figure, of which only the head is in a finished state, and the body but lightly sketched, and the back-ground is white. There is a margin, but without the name and date. It measures 3 $\frac{9}{16}$ by 2 $\frac{9}{16}$ wide.

In the *second*, which is *presque-unique*, the architecture re-

mains, and the bust is in a finished state, but the back-ground remains white. In the margin is written *Rt. 1630.*

In the *third* impression, the back-ground remains white, but the architecture is wanting. It is *extremely rare*, and measures $3\frac{1}{8}$ by $2\frac{4}{8}$.

In the *fourth* impression, the figure is more wrought upon, and the back-ground is shaded. The plate is reduced to 3 by $2\frac{4}{8}$.

281 BUST OF A MAN WITH CURLING HAIR RESEMBLING REMBRANDT.

The head is uncovered, the hair is curled, and stands up on the crown, the under lip is thrust out ; the body inclines a little to the right, but the head is rather turned to the left over his right shoulder, his forehead is knit up. His habit, which is open before, is only sketched, except a little shade on the top of his right shoulder, opposite to which are a few slight scratches in the back-ground. The light comes in from the right. This head resembles *Rembrandt* more than several that are ranked in the class of *Portraits of him.*

$$2\frac{5}{8} — 2\frac{4}{8}.$$

There is an impression of this print, where the face and hair are covered with hatchings, and dark in all their parts. The top left corner of the back-ground is dirty. This is *scarcer* than the other, but the effect is not so good.

282 PROFILE OF A BALD OLD MAN.

This is a fine head, lightly etched, and seen in pro-

file turned to the right, bald before, but with a tuft of hair behind that curls up; his neck is wrapped round with the fur cape of his garment; his beard is not long, but is bristly from the ear to the chin; his mouth is a little open; the body from the cape downward, is only sketched. There are some irregular strokes as a design for the back-ground, besides a few strokes opposite to the breast.

$$2\frac{6}{10} - 2\frac{2}{10}$$

There are *two* impressions of this piece.

The *first*, which is *very scarce*, is somewhat larger, and is taken off before the edges were polished. The effect is better than in the *second* impression.

✓ 283 BUST OF A MAN IN A FUR CAP STOOPING.

This is a bust of a man without a beard, turned to the left; the head, which is a three-quarters, is much inclined, and covered with a small fur cap; his cloak is turned up with fur and open before. The back-ground about the head is light, but there are some loose hatchings in the top right corner; and on the left side from the top downward, opposite the mouth, and from thence to the arm is a deep shade. Near the top on the left is written *Rt. 1631*.

$$2\frac{9}{10} - 2\frac{3}{10}$$

The *first* impression, which is *scarce*, is less wrought upon, particularly in the head and cap.

284 PROFILE OF A BALD MAN COARSELY ETCHED.

This bust is executed in a hard coarse manner. The head is seen in profile turned to the left, and bald

past the crown, but there are some straight short hairs behind. The light comes from the left. The back-ground is deeply shaded with irregular cross hatchings on the right side from the top downward opposite to the neck, and on the left below the chin. This is one of the *scarcest* pieces in this class. It measures, including a margin at the top, and another at the bottom of $\frac{5}{16}$ of an inch each, (both of which must have been cut off when *Gersaint* measured it)

$$4\frac{1}{16} - 2\frac{7}{16}$$

285 BUST OF A MAN SINGULARLY OUT-MOUTHED.

This head is seen nearly in profile, turned to the left, and covered with a calotte, it is shaded on the same side; the beard is short, thick, and frizled. His lips project very forward. He is covered with a habit turned up with fur, and open before, and round the neck is a cravat. The back-ground is shadowed on the left, gradually diminishing toward the top. This piece is lightly etched, and is *scarce*.

$$3 - 2\frac{5}{16}$$

286 AN OLD MAN WITH A LARGE WHITE BEARD.

This is a three-quarters and turned to the right, the head is a little inclined; it is bald before, with thin hair standing up on the crown; the body is covered with a gown that appears to be made of a stuff with a high knap; the light falls full on the forehead, nose, and beard, which is white, very long, and broad. The back-ground is shaded a little on the left above the shoulder. In the left corner at the top, is written

Rt. 1630. This piece is boldly executed, with a good effect.

$3\frac{5}{10} - 3\frac{2}{10}$

287 A YOUNG MAN A HALF-LENGTH.

This piece is very well executed with a light point. The head is nearly a profile turned to the left, the hair is rather short, thick, and a little frizled. He wears a close habit bound round with a girdle, with full sleeves, and a very broad worked cape. Near the top is written *Rembrandt f. 164*. The last figure of the date is wanting, and in the name, is an *e* instead of the letter *r*. There are a few irregular hatchings in the back-ground.

$3\frac{7}{10} - 2\frac{6}{10}$

288 A MAN WITH A BROAD BRIMMED HAT AND A RUFF.

This bust is placed on the left, and turned to the right. On the head, which is a three-quarters, is a hat with a broad brim turned up before, round the neck is a large ruff; the habit is buttoned, and he has *moustaches*. The light falls nearly in front. His mouth is a little open, and the teeth are seen. At the top to the left, is written *Rt. 1630*.

$3\frac{1}{10} - 2\frac{5}{10}$

289 BUST OF AN OLD MAN WITH A LARGE BEARD AND FUR CAP.

This is a fine head, very lightly executed, and a good impression is *very scarce*. The head is a little turned to the left, and covered with a fur cap, the light falls full on the right side, the beard is very

broad, white, and long. At the bottom on the left side, there is a light shade in the back-ground.

$$2\frac{4}{16} - 2\frac{1}{16}$$

✓ 290 AN OLD MAN IN A RICH VELVET CAP.

This piece is one of the finest and most finished that *Rembrandt* has produced. The head is a three-quarters turned to the right side, and covered with a velvet mezzetin cap, ornamented with a rich band that goes over the top of it, and is fastened in front with a clasp. His garment, which is turned up with fur, forms many folds on the top of the shoulder. His left hand is seen, and appears to rest on the head of his cane. His beard is long, and very bushy, and reaches up to the ears. The light comes in on the right side. In the top left corner is written *Rembrandt f. 1637*.

$$3\frac{7}{16} - 3\frac{2}{16}$$

291 AN OLD MAN WITH A SQUARE BEARD.

This piece is coarsely etched in *Rembrandt's* first manner, and is deemed a *rarity*. The head is a three-quarters turned to the right, and shadowed on the opposite side; it is covered with a very singular coarse cap, the eyes are turned downward, and the habit is bordered with fur. The back-ground is only slightly shaded above his right shoulder. At the top is written *Rt.*

$$3 - 2\frac{2}{16}$$

Of this there are *two* impressions.

The *first* is *presque-unique*, and is little more than a sketch,

It measures $3\frac{4}{16}$ by $2\frac{9}{16}$.

292 BUST OF AN OLD MAN WITH A VERY LARGE BEARD.

The body is a little turned to the right, but

the face, which is a three-quarters, is inclined to the left, which is the shadowed side; the beard is very long and broad, the forepart of the head is bald, but on the crown the hair stands up frizzled, the eyes look downward, the shoulders are covered with a plain cloak. There is a little shade in the back-ground, on the left side, above the shoulder. In the corner above it, is written *Rt. 1631*. It is lightly etched.

$2_{16}^6 - 2_{16}^6$

Of this piece there are *two* impressions.

In the *first* impression, which is *very scarce*, there is neither name nor date; it is also less wrought, particularly in the shade of the face, his right shoulder, and the shade in the back-ground above it, and in the hair about his left ear.

There is a copy of this print, reversed, which is well executed.

293 A PORTRAIT RESEMBLING REMBRANDT IN A MEZETIN CAP.

This bust, which is executed with taste, and resembles *Rembrandt*, is by some thought to be the same as N°. 12. The body is turned to the right; the face is nearly seen in front, but inclines a little to the left; on the head is the mezetin cap which falls on the top of his right ear, the hair is frizzled, the mouth is a little drawn up, and he has *moustaches*. Under a cloak, which is ornamented about the shoulders, appears a kind of doublet, which is open near the top, where it is fastened with a string. The light comes in on the right side, and the back-ground receives the

shadow of the figure on the left. In some impressions, high up on the left, is written *Rembrandt*, but not by himself. It measures, including a margin of nearly half an inch, $3\frac{6}{10}$ — $2\frac{1}{10}$.

There is a copy of this piece reversed.

#94 A FULL FACE LAUGHING.

This piece is finely executed, in a good taste, and full of expression. The body is turned to the right, but the face is a full front; the head is covered with a calotte on the crown, but the hair, which is curled, is seen over the forehead, as well as on each side of the face. By the contraction of the risible muscles, the upper teeth are discovered. His habit is buttoned, and round his neck is a cravat untied, one end of which hangs over the top of his garment before, and the other end falls behind him over his right shoulder. The light comes in on the right side, and in the background on the left, are a few single strokes above the shoulder. Near the top on the left is written *Rt.* 1630. It is *scarce*.

2 — $1\frac{6}{10}$

Of this piece there are *two* impressions.

The *first* impression, which is *very scarce*, is less wrought upon than the *second*.

There is a copy of this reversed, if not two; for one of them is very spirited, and has been pronounced by good judges, to be at least equal in appearance of originality, to that which has been described, and the character is as well or better expressed. It is the same size, but is without the calotte, though some marks remain, which shew there was an intention of introducing it.

295 PROFILE OF A MAN WITH A SHORT THICK BEARD.

This piece is etched with a broad stroke, and the shadows are deep ; it is a bust turned to the right from whence comes the light, and the face is near that edge of the plate ; he wears a cap, his hair is very short, and his beard short, thick, and pointed. There is a little shade in the back-ground behind him, and his habit is turned back, and forms a sort of cape over the shoulders. Near the top on the left, is written *Rt.* 1631. This print is *extremely rare*.

$$1\frac{9}{10} - 1\frac{5}{10}$$

296 A PHILOSOPHER WITH A HOUR-GLASS.

This piece is coarsely etched in the manner of a wood cut, and produces a very great effect. He is sitting in front, leaning his left arm and hand on a table, his garment is bordered with fur. The head is nearly a profile turned to the right, covered with a large high fur cap, wider at the top than at the bottom. It has a flap covering the ear, with a string and tassel hanging from it. His beard is white, long, broad, and jaggy. On the right side is an hour-glass, with a death's head behind it ; a curtain hangs down behind him, and the back-ground is shaded with the single stroke at the top, from the curtain to the right side. Near the top to the left is written *Rt.* 1630. This piece is *very scarce*.

$$2\frac{2}{10} - 2$$

There are *three* impressions of it.

In the *first*, which is *extremely rare*, the beard is whiter by being less finished, and the character of the face

differs a little. The fur of his garment, which is behind his neck, is also coarser, and so is the rest of the garment, nor is the hand so well executed as in the other impressions, but the effect is stronger.

The *second* impression is more wrought upon.

The *third* impression is still more so, and has the name and date.

297 BUST OF A MAN RESEMBLING REMBRANDT.

The *French* call this bust, *Homme avec trois trocs*. It is a head of *Rembrandt* executed with spirit, seen nearly in front, but rather inclined to the right; he wears the usual cap, his hair is curled, and he has *moustaches*, his cloak is turned up with fur, and his neck is bare. The light comes from the right.

2 — 178

Of this there are *two* impressions.

In the *first*, which is *scarce*, the cloak towards the left corner, is less wrought upon than in the *second* impression.

298 THE HEAD WITH THE MUTILATED CAP.

This head likewise resembles *Rembrandt*. The cap is of the usual sort, but the top of it is cut off by the boundary of the plate; the body, which is only sketched, is turned to the left, from whence the light comes in; the head, which looks upward, is turned to the right, and is nearly a full face. The countenance, and particularly the expression of the eyes, is that of a person seized with terror. He has thin *moustaches*, and his mouth is a little open. The back-ground is very lightly shaded on the left, from the bottom half way upward. This head is etched

with spirit. On the breast is written *Rt.* and the date, which is 1630, but it cannot be easily made out.

$$2 - 1\frac{7}{10}$$

In *Marcus's* catalogue, mention is made of a *very scarce* impression, which is $\frac{2}{10}$ of an inch larger, than that which is described.

299 A MAN WITH MOUSTACHES IN A HIGH CAP SITTING.

This is a three-quarters portrait of a man sitting, and the upper part of the chair is seen. The face is a three-quarters turned to the right, with *moustaches*; the eyes are wide open; on the head is a very large high cap, which finishes at the bottom with a kind of bandage; he has a cloak on, turned up with white fur. In the back-ground above the chair is a light shade, which gradually diminishes towards the top; above it, near the corner, is written *Rt.* 1630. This piece is well executed. It measures $4 - 3\frac{4}{10}$ at the top, and is a little wider at the bottom, and rather longer on the right side than on the left.

Of this piece there are *two* impressions.

The *first* impression is *very scarce*. It measures $4\frac{2}{10}$ by nearly $3\frac{2}{10}$ at the top, and full $3\frac{1}{10}$ at the bottom. It was afterwards reduced at the top, and on the right side.

300 BUST OF A MAN IN A CAP, ONE OF REMBRANDT'S FIRST PERFORMANCES.

The head is seen in front, covered with a cap that is waved at the top and sides; the hair is very much frizled, the cloak, which turns back before, is jagged on the edges, the back-ground is shaded on the left side

as high as the cheek. The right side of the bust is clear, but the cap, face, and cloak, are very deeply shaded on the left, the whole is coarsely etched, and appears to be one of *Rembrandt's* first performances, and is one of his *scarcest* prints. It measures, including a narrow margin,

$$2\frac{5}{16} — 2\frac{3}{16}$$

Of this piece there are *three* impressions.

The *first* impression, which is not mentioned by *Gersaint*, nor in the supplement, is *presque-unique*. In it the shadows are not uncommonly deep, the whole being less wrought. On the left, opposite to the cap, is written *Rt.*

The *second* impression is *extremely rare*, the shadows are very dark in the figure, and that in the back-ground is somewhat deeper.

The *third* impression is *very scarce*, it measures 2 by $1\frac{1}{16}$; the mark *Rt.* is cut off, and the plate is diminished every way. It is more finished in the jagged edges of the cloak.

301 THE MAN'S HEAD WITH THE CAP AND STAY.

This is a profile turned to the left, and shadowed on the same side. The cap is somewhat pointed before, and has ear-pieces that are fastened under the chin with a stay; the shoulders are covered with a cloak that has a very broad cape, and at the neck is a ruff; the beard is short and bristly; in the back-ground opposite to the breast, are a few single strokes. The etching of this piece is coarse and hard, but spirited. It is *extremely rare*.

$$2\frac{1}{16} — 1\frac{5}{16}$$

302 BUST OF A MAN BALD-HEADED.

The face is a three-quarters, turned to the right, on which side the light comes in, the head is bald, except a few short hairs that are perceived above the ear; he wears a cloak faced with broad fur. All the right side of the back-ground is shaded, and the bottom of the left. In the top left corner is written *Rt. 1631*. A good impression of this piece has a fine effect, but is *seldom* to be found.

$$2\frac{6}{10} - 2\frac{3}{10}$$

Of this print there are *two* impressions.

In the *first*, which is *very scarce*, the head and the cloak towards the shoulder are less wrought, and the neck still less.

303 AN OLD MAN SLEEPING.

This piece is one of *Rembrandt's* best productions. In point of composition, expression, finishing, and effect, it is carried to great perfection. The head is seen in front supported on his left hand, and both arms rest upon a book that is open; a pair of spectacles hang on the fore-finger of his right hand; the cap is very singular, lying upon his head in three heights of wreaths, with a pointed finishing at the top; the shoulders are covered with a mantelet of fur. The light comes in on the left side; the back-ground is darkly shaded on the left, but lighter on the right. It is *scarce*.

$$2\frac{7}{10} - 2\frac{1}{10}$$



There is a very good copy of this print of the same size, and in the same direction.

304 AN OLD MAN WITH A VERY LARGE BEARD.

This bust is a little turned to the right, from whence the light comes in, falling upon the forehead and the top of his left shoulder ; the head is inclined, bald a little in front, but covered with frizled hair on the crown ; the beard is very long and broad. There is a little shade in the back-ground above his right shoulder. Near the top, on the left, is written *Rt.* 1630, but this is wanting in some impressions.

31⁶ — 3

305 A GROTESQUE HEAD IN A HIGH FUR CAP.

This is a profile turned to the right, and shaded on the left, the nose is turned up and flat at the end ; the head is covered with a high fur cap waved at the top and both sides, and bound round with a crossed bandage. It is arched at the top, the arch springing from the bottom of the plate. It is *scarce*.

11⁵ — 1

There are *two* impressions.

The *first*, which is *very scarce*, is less wrought upon in every part.

306 ANOTHER GROTESQUE HEAD WITH THE MOUTH OPEN.

This little head, though coarsely etched, is full of spirit. It appears to be that of a beggar covered with a small cap ending in a point ; the eyes are shut, and the mouth is open like that of a man in pain crying

out very loud. The face is a three-quarters turned to the right, from whence the light comes in, the beard reaches from ear to ear and is bristly, the habit, which is only sketched before, is fastened with a button on the left side, and turned back at the neck. It is *scarce*.

$$1\frac{4}{10} - 1\frac{1}{10}$$

Of this there are *two* impressions.

In the *first*, which is *very scarce*, there are not so many cross hatchings on his right shoulder.

* 307 A MAN PAINTING.

This is a half-length, in *Rembrandt's* dark manner, representing a man painting. It is *extremely rare*.

$$2\frac{7}{10} - 2\frac{3}{10}$$

* 308 AN OLD MAN'S HEAD.

This head is covered with a hat with a conical crown. Behind it is a head without a beard, in a flat hat. It is not quite finished, and is *extremely rare*. This piece is probably part of the leaf of sketches, N°. 335; the description and the size warrant the opinion.

$$2\frac{1}{10} - 2\frac{5}{10}$$

* 309 PORTRAIT OF AN OFFICER.

He wears a mezetin cap and feather, with a gorget. The face is a three-quarters with *moustaches*, turned to the left, the light comes in on the right side, the hair is curled and falls down on the shoulders, both his hands are supported on the hilt of his sword. The back-ground is covered with irregular hatchings. To-

wards the top is written *Remb. fe. 1642*, as likewise *Bol*, by whom it is supposed to be executed. The figures 6 and 2 are reverted.

5 $\frac{4}{16}$ — 4 $\frac{4}{16}$

* 310 A YOUNG MAN SLEEPING.

This piece represents a young man sleeping under a kind of arcade, which is very ill expressed. The head is nearly a three-quarters, the left of the face is in shade, and the profile shadow of the face is seen in the back-ground on the right side of the print. This piece is *extremely rare*. It is in the collection which *Beringhen* made for the *King of France*, but is thought by judges not to be the work of *Rembrands*.

1 $\frac{5}{16}$ — 1 $\frac{6}{16}$

XII. PORTRAITS OF WOMEN.

311 THE GREAT JEWISH BRIDE.

This is a fine portrait highly finished. The bride is sitting in an elbow chair, her face is a three-quarters turned to the left; her hair is long, flowing over her shoulders down to her waist; her head, round which is a string of pearls, is uncovered, according to the custom in *Holland*, among the *Jewish* women when they go to be married; she rests her right hand on the end of the elbow of the chair in which she is sitting, and in her left, she holds a scroll of paper. She has a kind of toilet gown over her other apparel. Close by her right hand is a table, on which lie several bundles of papers and books. The back-ground consists of stone-work; on the left side is an arch. On the cloth which covers the table, is the letter *R* reversed.

$$8\frac{7}{16} - 6\frac{6}{16}$$

Of this piece there are *three* impressions.

In the *first* impression, which is *extremely rare*, the lower part of the plate, for the space of two inches and three quarters on the right side, and three inches and a half

on the left, is white, being entirely unwrought upon, except where the ends of the hair reach into it. The face, hair, and back-ground, appear to be in the state in which they first came off the plate; the reflection from the figure on the back-ground, is higher than in the finished plate, being on a level with the top of the head; the stone-work to the right of the arch is different.

In the *second* impression, which is called in *Holland*, the *Great Jewish Bride with the white sleeve*, the hands and the toilet gown are white. This impression is *very scarce*.

The *third* impression is the finished plate which was first described.

✓ 312 SAINT CATHARINE.

This figure, which is usually called the *Little Jewish Bride*, is a half-length standing. Her face, which is a three-quarters turned to the right, is pleasing; her hair is long, covering her back and shoulders, and her head is bound round with a string of pearls. She is in a night gown with wide sleeves; the gown is fastened close under the chin; her hands are joined together. At the bottom to the right is seen part of a wheel, such as is generally assigned to the representations of *St. Catharine*, and at the top, on the same side, is written backward *Rembrandt f. 1638*. This piece is finely etched with a light point.

4 $\frac{4}{10}$ — 3 $\frac{1}{10}$

313 TWO PORTRAITS OF OLD WOMEN.

These pieces are companions, and resemble *Rembrandt's* mother. The disposition of the portraits is

the same; but reversed. The body of the first is directed to the right, the face is a three-quarters, very finely finished, the countenance is remarkably placid. She is sitting in an elbow chair at a round table; only part of which is seen; her hands are crossed and placed before her, she wears a close cap, and over her head is a loose black veil, and on her shoulders a mantelet of fur. The back-ground is shaded on the left from the bottom, as high as her elbow, and immediately above it is written *Rt. f.*

$5\frac{1}{10} - 5\frac{1}{10}$

Of this piece there are *three* impressions.

The *first* impression is *very scarce*; it is clearer than the others; the nose is smaller, and it is without the strong mark under her left eye.

The *second* impression has a disagreeable black spot at the end of the nose, and a strong mark under her left eye.

In the *third* impression the black spot has been effaced, and the nose enlarged; the strong mark remains under her left eye.

The **OTHER PORTRAIT** is turned towards the left; her face is a three-quarters; she wears a cap similar to the other, but across the forehead is a bandage of network, and over the head is a black veil, she has a small ruff round her neck, which is open before. Her mantelet is of fur. She is likewise sitting in an elbow chair with her hands crossed, and part of a covered round table is perceived before her. Behind her chair is a light shade, and on the left towards the top, is written *Rembrandt f.* These pieces are executed in a

good stile, but the face of this is not so highly finished as the other.

5⁸/₁₆ — 4⁶/₁₆

✓ 314 A YOUNG WOMAN READING.

She is a half-length sitting, and leaning on a table covered with a flowered cloth. She is reading with great attention in a book that lies open before her, on which she rests her left hand; part of her right hand is hid under her gown at her breast. She is seen in profile turned to the left, on which side the light comes in; round her cap is wound a kind of flowered scarf tied behind, the two ends hanging over her left shoulder. This piece is full of expression, and has a fine effect; a good impression is *scarce*. Near the top is written *Rembrandt f. 1634.*

4⁸/₁₆ — 4

Of this print there are *three* impressions.

In the *first*, which is *extremely rare*, the piece is every where clearer, especially in the face and neck. The nose is shorter than in the *common* impression. The upper part of the sleeve is less defined, and appears narrower; and the black line which bounds the print on the left side is not straight, nor does it intersect the hatchings at the bottom, as in the others.

In the *second* impression, which is *scarce*, the nose is not altered; a line is drawn on the left side of the print from the top to the bottom, through the hatchings of the table covering. The upper part of the sleeve is wider and more defined.

In the *third* impression, the nose is longer than in the others.

315 AN OLD WOMAN MEDITATING AFTER READING.

This piece seems intended for a companion to the preceding, being of the same size, of the same date, and executed in a similar taste. It is in *Marolles's* collection in the *French King's* library, and may be considered as *presque-unique*. It represents an old woman sitting at a table ; she is almost a half-length, and turned to the left ; her right hand is under her garment, which is bordered with fur, and her left rests on the book ; her head is raised and turned a little to the right, and her countenance is expressive of contemplation.

316 REMBRANDT'S WIFE.

She has an agreeable face, seen nearly in profile, turned to the right ; she has two rows of pearls round her neck, and pearls at her ears ; the back part of her hair is bound round with strings of pearls. The hair hangs over her forehead, down the sides of her face and behind her in a frizled state. Her handkerchief, which is laced, is open before ; she has full sleeves tied round the middle of her arm, and her waist is very short. The back-ground is shaded about half way upward. Above her head is written *Rembrandt f. 1634*.

$$3\frac{4}{5} - 2\frac{6}{10}$$

317 AN OLD WOMAN WITH HER HAND ON HER BREAST.

This, as well as the two portraits described in N^o. 314, has a resemblance of *Rembrandt's* mother. She is a half-length seen in profile, sitting in an elbow chair,

on which she rests her right hand, and places her left on her breast ; she is turned to the right, from whence the light comes in ; her head is bound round with a flowered scarf which hangs over her right shoulder, and behind her, as low as her elbow. The back-ground is shadowed on the left as high as her shoulder. Low down on the right is written *Rt.* 1631. This print is *scarce*, particularly a good impression.

$5\frac{7}{16} - 5\frac{1}{16}$

There is another impression which is *extremely rare*, in which the shadowing in the back-ground on the left, goes higher than the top of the head ; there is also a bag or net at the back part of the head to hold the hair ; and the scarf, which hangs behind from the head, is not flowered. The effect in this is not so good as in the *common* impression.

✓ 318 REMBRANDT'S MOTHER.

She is turned a little to the right, her eyes look downward ; her head is covered with a black open veil ; her habit is black, and her left hand is placed high up on her breast. The face is finely finished with a light point, and is very expressive of old age ; the back-ground is shaded. In the margin, towards the left, is written *Rt.* 1631.

$3\frac{6}{16} - 2\frac{6}{16}$

There is a *prior* impression, which is *very scarce* ; it is less wrought upon, particularly in the back-ground about the head.

319 HEAD OF AN OLD WOMAN, ETCHED NO LOWER THAN THE CHIN

This head likewise resembles *Rembrandt's* mother ;

It is finely characterized, and executed in a good taste ; it is a three-quarters turned to the right, shadowed on the left side, and covered with a hood. The back-ground is slightly etched above the shoulder on the left, with the single stroke. Above the head is written *Rembrandt f. 1633.* It is *scarce*.

$1\frac{7}{10} \rightarrow 1\frac{9}{10}$

Of this piece there are *two* impressions.

In the *first* impression, which is *extremely rare*, the plate is a quarter of an inch larger at the bottom, which makes the shape more agreeable, by the subject not ending abruptly at the chin.

320 ANOTHER HEAD OF AN OLD WOMAN ETCHED NO LOWER THAN THE CHIN.

This is another head resembling *Rembrandt's* mother, not so old as in the last. On the head, which is seen in front, is a kind of hood. The mouth is a little drawn up ; the light comes in on the right side, but a great part of the face is darkly shaded, particularly her forehead and left cheek. There are a few scratches at the bottom of the back-ground on the left side. A little above them is written *Rt. 1628*, the 2 is reversed. This piece is *scarce*, particularly a good impression.

$2\frac{5}{10} \rightarrow 2\frac{5}{10}$

In the collection of *M. Van Leyden*, there was an impression of this print, which was regarded as *unique*. In it the face only is finished, and the hood is sketched with a pencil.

321 BUST OF AN OLD WOMAN, LIGHTLY ETCHED.

In this piece there is likewise a resemblance of *Rembrandt's* mother. The head is a three-quarters turned to the right, and shadowed on the left side; it is covered with a light thin veil that falls upon each shoulder; the garment is turned up with fur and open before. It is lightly etched with spirit. In the top corner on the right is written *Rt. 1628*, the 2 is reversed.

$$2\frac{6}{10} - 2\frac{5}{10}$$

322 AN OLD WOMAN IN A BLACK VEIL.

This bust produces a strong effect. The head is a three-quarters turned to the right, and the piece is deeply shadowed on that side, the light coming full upon the other. The head-dress is covered with a black veil that falls upon the shoulder; the garment is turned up before with fur; the dress of the head and neck is somewhat like that of a nun. The background is clear, except a very small part on the right opposite to the chin. In the top left corner is written *Rt. 1631*. This piece is *scarce*.

$$2\frac{3}{10} - 2\frac{1}{10}$$

Of this print there are *four* impressions.

The *first* may be regarded as *presque-unique*, and is no more than a sketch. The head, as well as the veil and bust, is but feebly sketched, and the fur and fold of the garment are not at all expressed.

In the *second* impression, which is *extremely rare*, that part of the veil which hangs over her right shoulder, is shadowed only in the half-tint; the garment, the fur,

and the piece in general, is less wrought upon, than in the two succeeding impressions.

In the *third* impression, which is *very scarce*, the veil, instead of being in the half-tint, is cross hatched and darker, and the fold of the garment, the fur, &c. is more wrought upon than in the former.

In the *fourth* impression, the whole is in general more finished, particularly the linen under the chin, and the stomacher, and this is *scarce*.

323 A WOMAN WITH A BASKET.

This is a half-length, etched with little more than the single stroke; the head is nearly a profile, turned to the left, her hands meet before, but are not joined, her basket hangs under her right arm, and at her left side hangs a kind of a pouch or pocket; her hair is turned up behind, but falls a little over the ear; on her head is a small flat hat, she has a tippet over her shoulders, and a bridle under the chin. The light comes in on the right side, and the back-ground is shaded on the left half way upward.

$3\frac{1}{10} - 2\frac{1}{10}$

324 A MORISCO.

The face of this woman is the character of a *Moor*, though the complexion is fair. She is sitting at a table, turned to the left, which is the enlightened side; the face is nearly a profile, the head-dress a kind of scarf falling down the back with a feather in it. The back-ground is shaded lightly on the right side, and along the top. This piece is etched in a dry manner.

$3\frac{2}{10} - 3$

There is a *prior* impression which is larger than this, and is *very scarce*, it measures $4\frac{1}{16}$ by $3\frac{1}{16}$.

325 BUST OF A WOMAN, THE LOWER PART OVAL.

This bust is lightly etched; the face is a three-quarters, turned to the right, and shaded on the same side; the head is covered with linen in the manner of a turban, and a lappet of linen hangs under the chin. The garment is faced with fur; the back-ground is lightly shaded on the right side, and on the left are two straight lines from the top to the shoulder crossing each other. The lower part of the bust is finished in an irregular oval, with a blank of half an inch from the bottom of it to the edge of the plate.

$$2\frac{5}{16} - 2\frac{2}{3}$$

Of this piece there are *two* impressions.

The *first* impression may be regarded as *unique*. It measures $2\frac{1}{16}$ square.

326 A WOMAN IN A LARGE HOOD.

This is a three-quarters, lightly etched with a very fine point. The body is nearly seen in front; the head is inclining, and turned a little to the right; on it is a large hood negligently put on, the ends of which hang low down over each shoulder; the rest is only lightly sketched, but it appears as if her hands were placed before her under her apron. The back-ground is lightly shaded.

$$2\frac{5}{16} - 2$$

*327 AN OLD WOMAN'S HEAD.

The etching of this piece is coarse and hard, but spirited. It appears as if the top of the plate had been

cut off. The face is turned a little to the right, and shaded on the same side, and the back-ground is deeply shaded on the right. On the left at the top is written *Rt.* It is *extremely rare*.

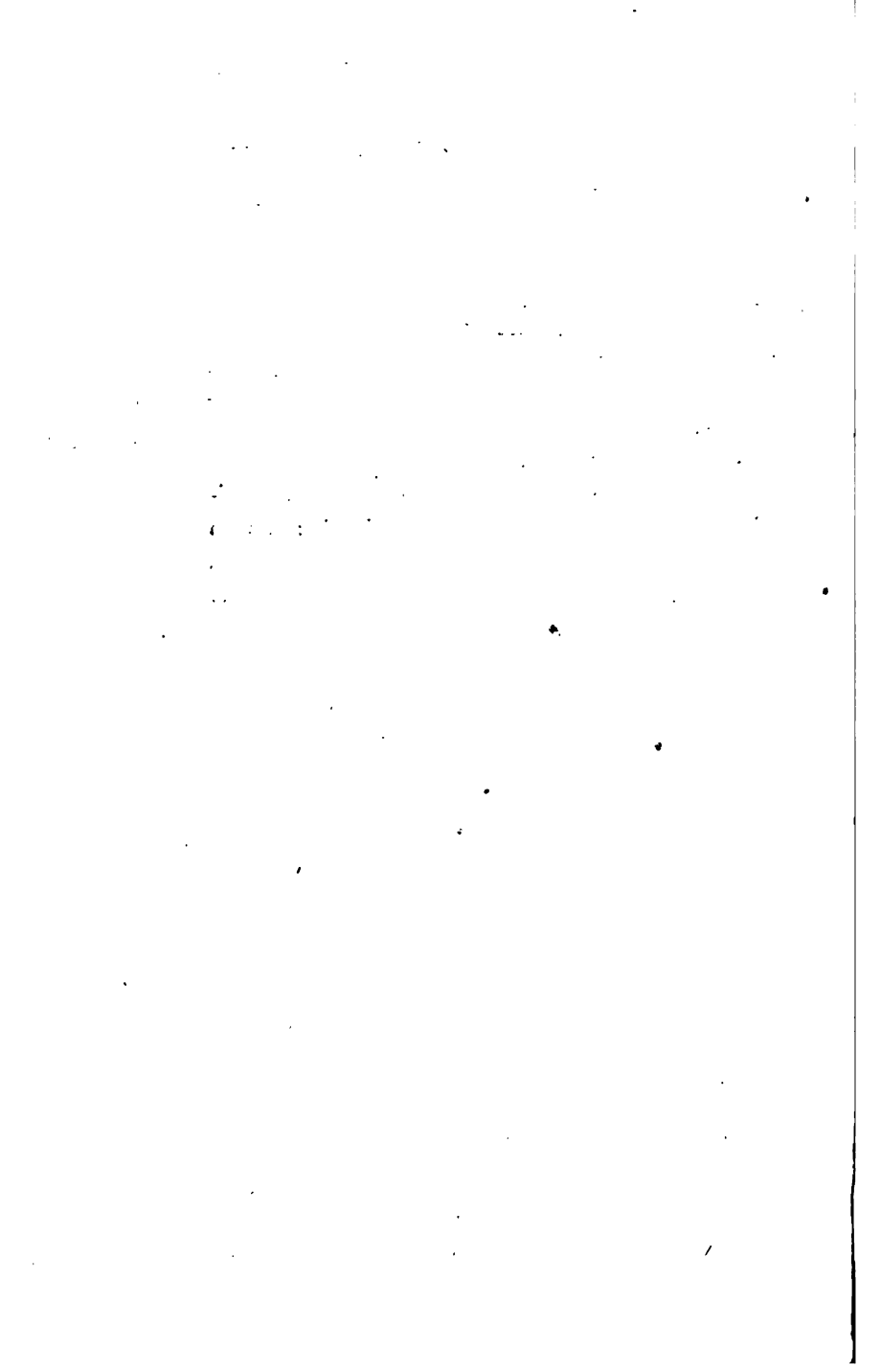
$1\frac{5}{10} - 1\frac{7}{10}$

There is a *scarcer* impression, which is not quite so much shaded, especially on the left cheek and eye, and forehead.

*328 A WOMAN READING.

She is a half-length, sitting and covered with a toilet cloth, leaning her head upon one hand, and with the other turning over the leaves of a book. This piece is lightly etched, and may be regarded as *unique*.

$4\frac{2}{10} - 4$



XIII. STUDIES OF HEADS, AND OTHER SKETCHES.

329 THE HEAD OF REMBRANDT, AND OTHER STUDIES.

In this piece many subjects are etched as essays. Near the top, is the head of *Rembrandt*, seen nearly in front; the cap is unfinished. On the left, is a rude sketch, that cannot fully be made out. Upon turning the print to the right, an old man and an old woman are discovered, each leaning on a stick; they appear to have been in conversation, and are parting different ways, the man towards the left, and the woman to the right. Above them is the head of an old woman covered with a veil, and under them is the head of an old man reversed.

4 — 4¹/₁₀

330 PART OF A HORSE, AND OTHER SKETCHES.

In this piece there are several sketches in different directions. Towards the top, the hinder part of a house is sketched, and higher, quite in the left corner, is the profile of a head, and to the right another is seen in front, the lower part of it unfinished. There is likewise a kind of coppice surrounded with a wall; a

pretty large tree, and some others less. This is one of the *rarities* that *M. Houbraken* parted with to an *English amateur*. It is *extremely rare*.

$4\frac{3}{10} - 5\frac{5}{10}$

331 REMBRANDT'S WIFE, AND FIVE OTHER HEADS.

These six Heads are etched with spirit. Above the middle of the print is the head of *Rembrandt's* wife, turned a little to the left, in a veil thrown back. Higher up on the left, is a *Turk's* head in a turban, seen nearly in profile, turned towards the right. Opposite to it, on the right side, is a woman's head, etched with the single stroke, seen in front in a veil; she leans upon her left elbow, and holds her hand up to her mouth. Near the bottom, in the middle, is a woman's face in profile, turned to the right, and looking downward. On the left is a young woman's head in front, covered with a large flat hat loosely tied under the chin; and on the right side is the head of another young woman, her head uncovered, and turned a little to the right, from whence the light in general comes in. Near the bottom, towards the left, is written *Rembrandt f. 1636*.

6—5

* 332 A SHEET OF SKETCHES.

This plate of sketches when entire, may be regarded as *presque-unique*. It contains five heads of men, one of which has on a square cap, and is placed on the right; another has on a fur cap, and is seen to the left. This plate measures $3\frac{2}{10} - 4\frac{7}{10}$; but it has since been cut into five, and several of the heads, par-

ticularly the two just mentioned, are to be found separate, but they have all been retouched. When entire, (as it is in the collection made by *Beringhen*) there is the appearance of there having been a *sixth* head near the top of the plate, seen in front; but *Rembrandt* effaced this head with a burnisher, the marks of which are visible. The mark *Rt.* is written backward.

The *five* pieces, into which this plate has been cut, are described in the following Numbers, viz. 141, 277, and 279 in this Catalogue; and 128, and 129 in the Supplement.

It is probable, that almost all the impressions that had been taken off from the entire plate, were cut into pieces either by the artist himself, or by the collectors, and that this is particularly the case with those that are less finished, as the heads were more finished after the plate was divided.

333 THREE HEADS OF WOMEN.

Towards the top is a woman's head seen in front, and covered with a veil; her right hand is extended and placed to her face, the thumb near the bottom of the cheek, and the fingers up to the forehead. A little lower, and to the right, is another head; the face is almost a profile turned to the right, the head-dress unfinished. The third head is to the left, nearly a full front, and is sketched only with a single faint stroke. The back-ground is shaded on the right towards the bottom. This piece is *scarce*.

- * There is another impression *presque-unique*, in *Beringhen's* collection, made for the *King of France*, in which only the uppermost head appears, the two others having been added afterwards.

334 THREE HEADS OF WOMEN, ONE ASLEEP.

High up on the left is a woman sleeping, with her head resting on her left hand. To the right of her is another woman's head, seen nearly in profile turned to the left, and covered with a dark veil drawn together at the back of her head. Low down, in the middle, is a third woman's head, seen likewise nearly in profile, turned to the left, and looking downward. A veil, which covers her head, is only sketched with a single light stroke. At the top is written *Rembrandt f. 1637*.

5³/₁₆ — 3⁷/₁₆

335 TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES.

Near the middle of this piece is a woman lying in bed; her arms are uncovered, her left arm is extended downward, and she takes hold of the upper part of it with her right hand; part of a curtain is sketched, hanging down near her head. Below her arm is a woman's head lightly sketched with a single stroke. To the left are two busts of old men; the foremost has a large beard, and wears a high cap turned up with fur; the other is behind him, and is without a beard, in a common slouched hat; their heads are about three-quarters, turned to the right. Above the last, are an old man and an old woman lightly sketched; they are

walking to the right, each supported on a staff; their lower parts are not made out. On turning the print, sideways to the left, the upper part of a very old woman is discovered on the left near the top, in a fur hat, holding the edge of her cloak with her left hand. Lower down is a woman sleeping in a bed, with her arms uncovered and lying upon her breast. Above her is a large broad shade, circumscribed with a faint expression of a curtain drawn to the feet of the bed. This piece is lightly etched with much spirit. See N^o. *308.

5⁵/₁₆ — 6

*336 REMBRANDT'S HEAD AND SEVERAL OTHERS.

This sheet of sketches is *extremely rare*, it was in the collection of *Messrs. Helle and Glomy*, who sent it into *England*. Among other small heads, lightly etched, there is one, near the middle of the plate, which resembles *Rembrandt*,

5³/₁₆ — 3²/₁₆

337 REMBRANDT'S HEAD, AND OTHER SKETCHES.

A little to the right of the middle of the print is a head of *Rembrandt* seen in front, with his hair frizzled, the light coming in on the left side. On the left of the head, is part of the figure of an old man seen in profile, turned to the left; he wears a high cap, which is much narrower at the top, than at the bottom; his cloak is buttoned over his breast, and at the button hole is fastened a hat, which he holds up with both hands joined together, as if to receive alms in it. On turning the print sideways to the right, a woman is seen standing on the left side in profile, turned to

the left, and covered with a gown or cloak, with hanging sleeves; she holds a basket with both hands; before her stands a child, seen from behind. Above the child, at the top of the plate, is a man's head very feebly expressed. Towards the left corner at the bottom, is written *Rt. 1650*, but it is not to be read without difficulty. This piece is *scarce*.

$4\text{r}^{\frac{4}{5}} - 3\text{r}^{\frac{6}{5}}$

338 THE SKETCH OF A DOG.

This piece is so *scarce*, that only *one* is supposed to be extant. It contains only the sketch of a dog, placed on the left, and turned to the right, of which no more than the head is finished.

$4\text{r}^{\frac{6}{5}} - 6$

339 SKETCH OF A TREE, AND OTHER SUBJECTS.

Near the middle of this piece stands a tall tree, reaching nearly to the top; to the left of it, and between it and the stump of another tree, stands a little figure. On turning the print sideways to the right, is discovered part of a man's head, with a mezetin cap which is highly finished; the face is only finished about his right eye; the hair reaches to the left corner of the print; his left eye has been taken out with a burnisher, but part of the eye-brow remains; and, as the plate is now cut, it could not have contained more than the upper half of his face. Above the cap an eye is etched, and to the right of it, a small sketch of hair.

$3\text{r}^{\frac{1}{5}} - 2\text{r}^{\frac{6}{5}}$

This is the same piece that Messrs. *Helle and Glomy* have introduced in N^o. 230, among the landscapes. It is *scarce*.

*240 TWO SMALL FIGURES.

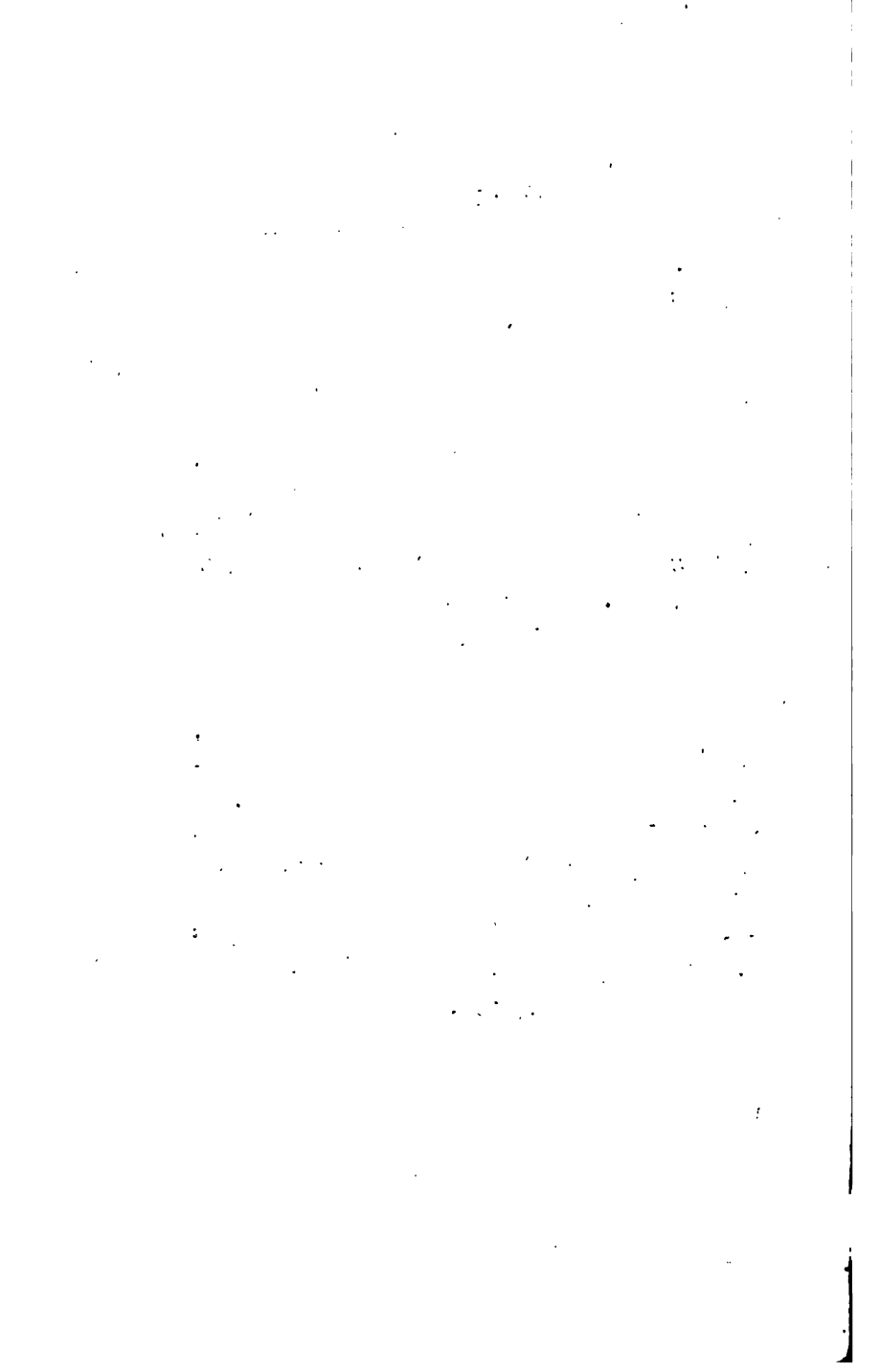
This is a small print, to the right of which two small figures are traced ; one of them is more finished than the other, and has a high cap on his head, and is seen as low as the knee. The other is but very imperfectly sketched. The plate is divided into two by a line. Upon the left are several small traces, the subject of which cannot well be determined. This print is in *Beringhen's* collection, made for the *King of France*, and is *extremely rare*.

1 $\frac{7}{10}$ — 3

*341 THREE PROFILES OF OLD MEN.

This is a sheet of sketches, containing three heads of old men seen in profile, and turned to the right, which appear to be three attempts at the same character ; the most perfect is that at the top of the plate on the left ; under it is another slightly sketched, and afterwards obliterated by zigzag scratches ; to the right of this sketch is the same head in a calotte. This piece is likewise in the collection made by *Beringhen* for the *King of France*, and is *extremely rare*.

4 — 3 $\frac{2}{10}$



XIV. DOUBTFUL PIECES,
OR SUCH
AS HAVE BEEN ERRONEOUSLY ATTRIBUTED
TO
REMBRANDT.

M. Gersaint has introduced into this class, several pieces that cannot now possibly be attributed to Rembrandt. Of such the descriptions are here abridged as much as possible. In this class, Nos. 345, 347, 348, 350, 357, 358, 359, 361, 362, 363, and 364, have been admitted into some of the first collections in Holland as the works of Rembrandt; among others in those of M. De Burgy of the Hague, M. Molewater of Rotterdam, and M. Van. Hulst, and have been much sought after; but Gersaint has very judiciously arranged them among the doubtful pieces.

342 **JACOB AND ESAU.**

This piece represents *Esau* selling his birth-right to his brother *Jacob*. On the left side near the bottom, is written *Rembrandt f.* in a hand not at all resembling

Rembrandt's; and there is no appearance of his manner, either in the composition or execution, which is dry, and produces little effect. It is the work of *Verbeccq*, and etched in the same stile as the two following pieces, which are likewise certainly by him.

10 $\frac{9}{16}$ — 8

*343 THE RETURN OF THE PRODIGAL SON.

This piece is by *Verbeccq*, whose mark *P. V.* is towards the top at the left corner. The story is so well told, that it is surprizing that *Messrs. Helle and Glomy*, and *P. Yver*, should describe it as an unknown subject. The prodigal son is kneeling, and supplicating the forgiveness of his father, who is seated under a magnificent canopy. His brother stands in an unfeeling attitude, apparently dissatisfied with the reception that the repentant prodigal is likely to meet with from his father; his mother takes him by the hand, and endeavours to reconcile him to it. This piece is well executed, and produces a fine effect.

5 $\frac{7}{16}$ — 4 $\frac{9}{16}$

4 344 A SHEPHERD SITTING UNDER A TREE.

This piece is executed in the manner of the two preceding. A shepherd is sitting cross-legged on a bank, under a spreading tree. He has a feather in his cap, he holds a pipe in his right hand, and his crook lies on the ground behind him. On the fore-ground is written *P. Verbeccq, 1619*. This print is an oval.

4 — 5 $\frac{1}{16}$.

345 DAVID ON HIS KNEES, REMBRANDT

This piece is executed somewhat in *Rembrandt's* dark manner, and represents *David* kneeling, in an ermine robe, with a crown on his head, and his hands lifted up before a table, on which lies a great book open under a window. In the back-ground the harp appears set up against a wall under a picture, and on the left is a great chair, by the side of which is a large taper burning, that illuminates the whole room; behind it there is another picture. This piece is much sought after, and is generally believed to be *Rembrandt's*, but as it is deficient both in spirit and skill, it is at best one of his first essays. It is extremely rare.

570 — 7

*346 BOAZ AND RUTH.

Boaz is dressed in the oriental manner, giving his orders to some reapers, and pointing with his right hand towards *Ruth*, who is gleaming at some distance. This piece is etched with spirit, but does not appear to be the work of *Rembrandt*.

347 THE NATIVITY OF JESUS

In this piece the whole subject is illuminated from the infant *Jesus*, who lies in a cradle. The virgin lifts up his covering to shew him to the shepherds, and *Joseph* is sitting in front behind the cradle. On the right side, a shepherd is standing with his hat on. To the left of the cradle, a shepherd and shepherdess are kneeling, and a lamb lies on the ground at the shepherd's right foot. There are several other persons standing behind. The back-ground consists of stone-work,

with an arch in the middle. In this print there is but little resemblance of *Rembrandt's* manner, but it is scarce, and much sought after. The impressions are faint.

$$4 - 2\frac{5}{16}$$

348 THE REST IN EGYPT.

Joseph and the virgin are sitting on a bank under some trees on the right ; she holds the infant *Jesus* in her lap, and *Joseph* leans his head upon his left hand, and holds a crutch-stick in his right. The ass is lying down in the left corner. This is a night piece, and the whole subject is illuminated from a lantern that hangs on the bough of a tree to the left of *Joseph*. It is a pleasing little print, well executed with effect, and is generally placed among the works of *Rembrandt*. Towards the left, near the bottom, is written 1642, but some impressions are without this date. It is *extremely rare*.

$$3\frac{7}{10} - 2\frac{6}{10}$$

349 OUR LORD DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE.

This piece has a good effect, but the etching is hard and unlike the manner of *Rembrandt*. *Jesus* is standing on a step to the right, and is striking the money-changers with a rod ; he has thrown down a table, on which were some open money bags ; the money is thrown out, and a man is gathering it up. To the right is a woman in shade, who appears to be crooked, she holds a basket with both hands. The back-ground

represents the entrance into the temple. It is *extremely rare*.

$8\frac{3}{16} - 6\frac{2}{16}$

350 THE WOMAN TAKEN IN ADULTERY.

This piece is much in the manner of *Rembrandt*, but ill executed, and is not finished. It represents many figures, and one of the *Jews*, who is placed in the middle of the print, holds the woman by the arm with his right hand, and with his left shews her to our Lord, who is to the right, and is sketched only with the single stroke, all that side being unfinished. It is *very scarce*.

$3\frac{8}{16} - 5\frac{2}{16}$

351 OUR LORD IN THE GARDEN OF OLIVES.

This piece is in a dark manner, the shadows very deep, and the opposition of light being too strong, renders the etching hard ; the design is likewise very bad. It is however much sought after, though it must be considered at best, but as one of *Rembrandt's* first attempts. Our Lord appears to be praying, and an angel embraces and sustains him ; the apostles are sleeping towards the bottom, and on the left, the soldiers are coming to seize *Jesus*. The subject is illuminated from a great light that comes in at the top on the right. It is *extremely rare*.

$4\frac{7}{16} - 7\frac{1}{16}$

352 THE JEWS DEMANDING THE EXECUTION OF OUR LORD BEFORE PILATE.

On the right is a throne, on which *Pilate* is standing between the two arms of his chair. The *Jews*

are on the left standing before the throne, and through an arch, a cross is discovered a little inclining. This piece is not much shaded. On the base of the throne is written *R. Hoog fecit. 1648.* It is *very scarce.*

4 — 5³₁₀

353 THE INSIDE OF A PROTESTANT CHURCH.

This piece was designed for a book published in *Amsterdam*, in 1654, the subject of which is an explanation of the catechism, by *Beeltsnyder.* It represents the inside of a church, adorned with many pillars, from which spring arches to support the roof. On the left side is a pulpit, and below it a desk, in which stands a minister, who is catechising a number of children that are collected before him. There are many persons assembled in the church, and the men have all of them their hats on. On the floor are several grave stones with figures cut on them. This piece is tolerably executed, and with considerable effect in the *chiaro-scuro*, but the countenances are without character or expression; and neither *Gersaint*, nor *Houbraken*, who besides being a capital artist, had an extensive and critical knowledge of the works of others, believe this to be *Rembrandt's.* It was however in their time, purchased by a print fancier at the *Hague*, as essential to his collection, at the price of 60 *florins*, which is equal to five pounds ten shillings sterling. It is *very scarce.*

6⁵₁₀ — 5²₁₀

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the sounding board of the pulpit is not supported by two iron stays, as it is in the *second*. There is likewise no letter press on the back, which the *common* impressions have.

354 A BATTLE.

The scene of action is to the left, where a horseman is seen from behind ; his horse rears on his hind legs, and he is throwing a lance with his left hand, at a man who is running away. In the right front is a *Turk* or *Polander* in a turban, with a feather in it, who is likewise running ; his mouth is open, and terror is excellently expressed in his countenance. This piece is etched with skill and spirit, but does not appear to be *Rembrandt's*. It is *extremely rare*.

$$4\frac{3}{10} - 6\frac{4}{10}$$

355 THE MOUNTEBANKS AT A FAIR.

In the left front is an arch of brick-work ; further back, at the foot of some architecture in ruins, is a great crowd gazing at two mountebanks on a stage, and the head of another is seen peeping from behind a curtain. In the right front is a rat-killer, habited like a *Spaniard* in a high crowned hat, with a narrow brim ; on a pole which he holds in his left hand, is a wicker basket with a rat in it. This piece is executed with great spirit in a good taste ; and in the landscape, somewhat in *Rembrandt's* manner ; the effect is likewise brilliant, but it is the production of *Vlieger*. It is *very scarce*.

$$5 - 7\frac{5}{10}$$

356 A YOUTH SKETCHING.

This piece represents a young man sitting on a stone, under a wall to the left; he holds the paper in one hand, and his pen in the other; his habit has very large buttons, and he is turned to the right. In the distance on the same side, there are some houses. It is well etched, and has a good effect, but has nothing in it of the manner of *Rembrandt*. It is scarce.

$$5 - 3\frac{1}{6}$$

357 A FIDDLER WITH A WOMAN SINGING.

This piece is well executed, with a good effect, but is more like the production of *Van Vliet*, than of *Rembrandt*. It represents a man on the threshold of a door, and another standing by him. Before the door is a man playing on the violin, and a woman singing, and to the right, are several children listening to the music.

$$2\frac{1}{16} - 1\frac{7}{16}$$

358 A WOMAN STANDING AND A MAN SITTING.

This piece is ill executed, and the *aqua fortis* has failed almost in every part; there is not the least probability that it is *Rembrandt's*, but it may possibly be the work of *Van Vliet*. On the right is a tall woman standing, and towards the bottom on the left, a man is seen from behind sitting.

$$1\frac{6}{16} - 1\frac{1}{16}$$

359 SAINT FRANCIS.

On the right of the print is a rock, under which *St. Francis* is sitting, his head is supported on his

right hand, and his elbow rests near a book that lies open. This piece is lightly etched in a dry manner, without effect, and with but little taste. It is *scarce*.

$$2\frac{6}{10} - 2\frac{3}{10}$$

360 THE HEAD OF A GOAT.

On the left is a study of the head of a goat as far as the extremity of the neck, executed somewhat in the dark manner. In the distance towards the right, are two very little figures seen from behind, the tallest of which carries a staff on his shoulder. This piece is *scarce*, but not *Rembrandt's*.

$$2\frac{7}{10} - 4\frac{2}{10}$$

361 THE PEN-CUTTER.

This piece represents an old man in a mezetin cap, with a large white beard, and habited in a black velvet gown, with spectacles on. He is turned a little to the left, sitting behind a table, on which a large book lies open before him, with another book shut, on which stands an hour-glass, and near it an ink-stand; he holds a pen in his right hand, and is cutting it with his left. In the back-ground behind him is an arched door. This print is well designed and executed, and is probably after *Rembrandt*, but not by him.

$$6\frac{7}{10} - 5\frac{1}{10}$$

362. A YOUNG MAN.

The head is a three-quarters, uncovered and turned to the left; the hair is straight. A cloak hangs on his left shoulder, under which is a common coat buttoned before, and with three large buttons on his right sleeve. The back-ground is shaded with irre-

362. **REGULAR HATCHINGS.** This piece is etched in a dry, hard manner, without effect, and is for the most part rejected, as not being the work of *Rembrandt*.

376 — 2, 5

363. **AN OLD MAN'S HEAD, WITH A SHORT BEARD.** This head is turned a little to the right, inclining downward; the back is only traced with a single stroke on the left side. The etching is light, and all the impressions are defective. It is *very scarce*.

2 — 1, 6.

Of this print there are *two* impressions.

In the *first*, which is *extremely rare*, the head is much better expressed, and it has more effect than in the *second*.

This piece is No. 25 in *De Burgy's* catalogue.

364. **AN OLD MAN WITH A BALD HEAD, AND WHITE**

BEARD.

This bust is turned to the left, the forehead and the crown of the head are white; it is lightly etched and shaded on the left side, the shoulders are covered with a clabber. All the back-ground is shaded with light strokes, which are more faint near the middle, particularly on the left side of the head. It is of that class which approaches nearest to *Rembrandt's* manner, but is nevertheless doubtful. It is *extremely rare*, and has been purchased at extravagant prices.

376 — 2, 5

365. **AN OLD MAN READING.**

He is sitting in a chair, his face is a three quarters turned to the right, he is reading in a large book that

lies open on his knee, his left hand rests on the book, and his right hand is raised towards his breast. The back-ground is shaded on the right side along the top, and on the left higher than his chair. It is well designed, and executed somewhat in *Rembrandt's* manner, but is more likely to be after, than by him.

3r⁴ — 2r⁹

366 THE PORTRAIT OF AN OLD MAN, WITH A FRIZLED BEARD.

This is a half-length executed with great spirit, in a masterly manner. His head is seen in front with the mezetin cap on, his hair and beard are curled and bushy, and confounded with each other. His garment is faced with fur, a cross hangs at his breast, and his hands rest on a walking stick. The body is turned a little to the right. This piece is the work of *Bol*, and in the top right corner is written *F. Bol. f. 1642*, the two last figures are reversed.

4r⁷ — 3r⁴

367 A LANDSCAPE.

Near the middle among some trees, a piece of architecture is discovered, which represents a circular temple; and close on the right are some ruins that reach to the top of the print, the lower part of which consists of several arches and vaults within them. This print is rudely scratched without spirit, somewhat in the manner of *Morin*, and is generally found with three others done by the same hand. It is by no means *Rembrandt's*. It is *very scarce*.

3r⁵ — 6r⁴

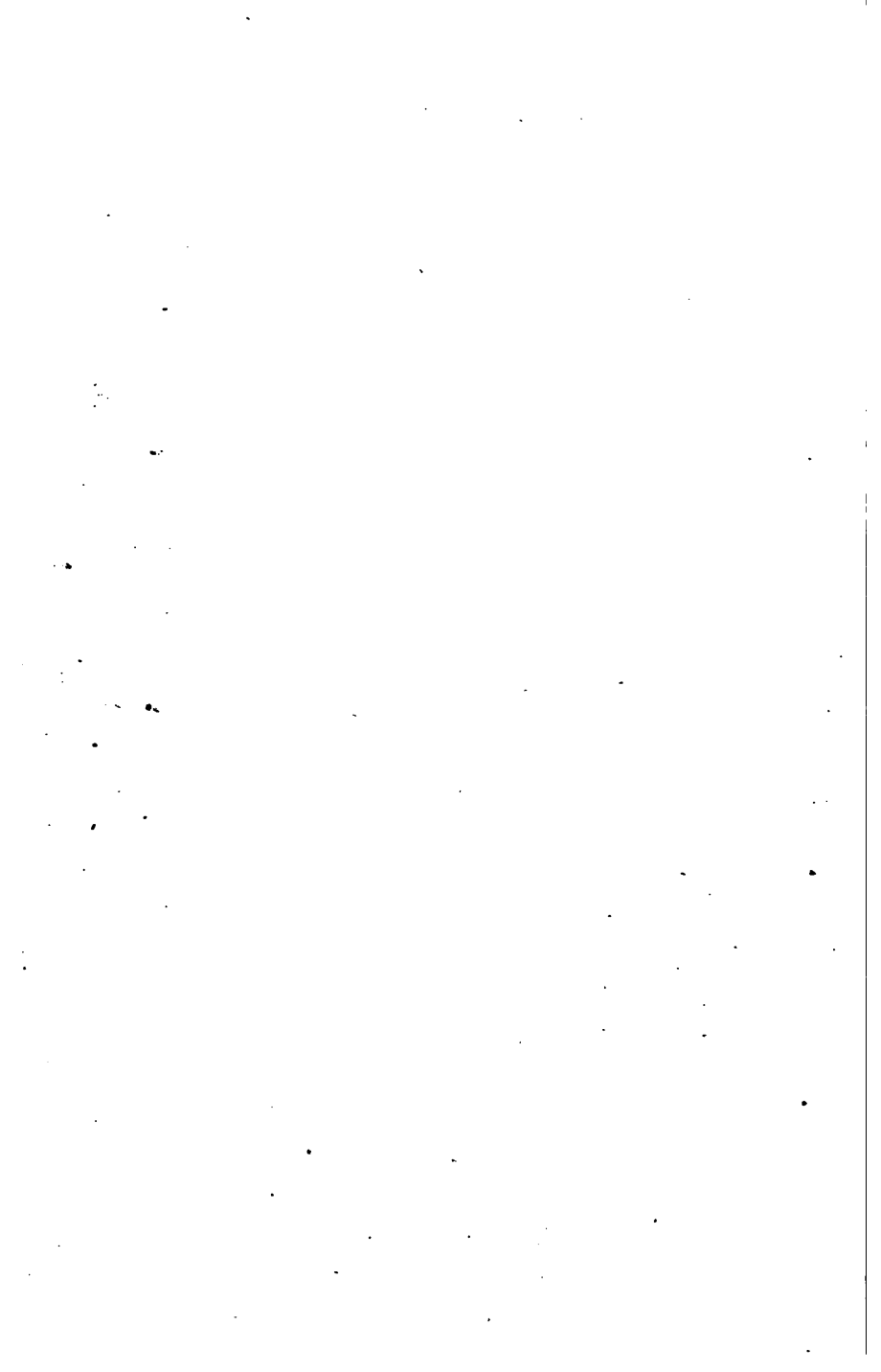
368 A LANDSCAPE.

This seems to be some view in *Germany*. It is etched in a dry manner without any effect, and the composition is very different from that of *Rembrandt*. In the front near the middle, is a small figure of a man with a staff in his hand, crossing a road towards the left, on which side is a winding river, and by the side of it some houses; and lower, near the middle, are several other houses, one of which is very high. In the right front is a clump of trees, and in the distance a chain of mountains, on the highest of which is a tower or castle. It is *very scarce*.

6 — 7







SUPPLEMENT

TO THE

CATALOGUE

OF THE

WORKS

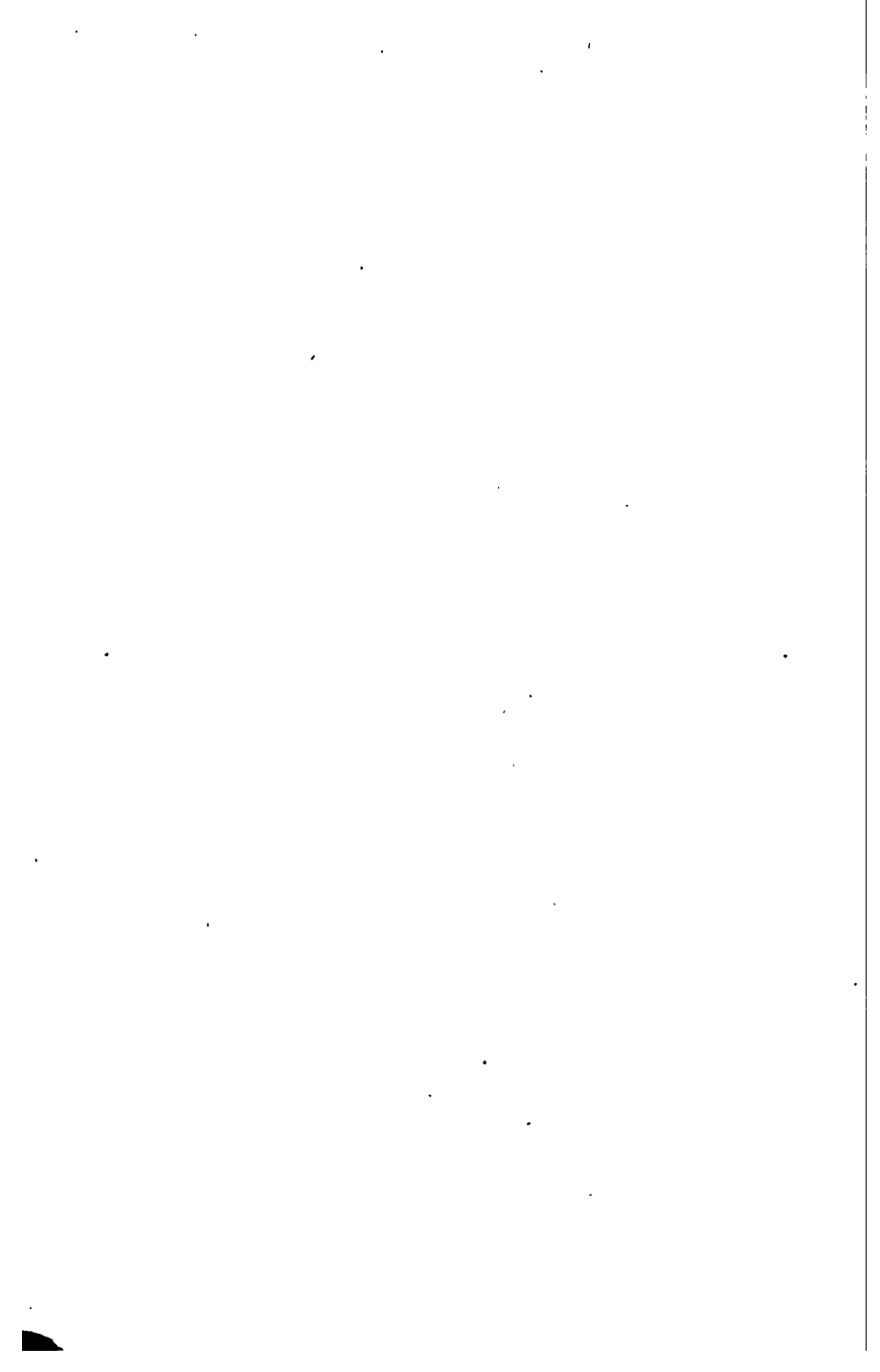
OF

REMBRANDT,

TRANSLATED FROM THE FRENCH

OF

PIERRE YVER.



SUPPLEMENT, &c.

I. PORTRAITS OF REMBRANDT.

I—†II A BUST OF REMBRANDT WHILST YOUNG.

His face is nearly in front, his body turned towards the right, and the light comes in from the left. He wears a fur cap which comes down to his eye-brows. The bottom of his right ear is seen, and his hair, which is frizled, hangs down upon his right shoulder. His habit is open before, and bordered with fur. The back-ground is white, except a light shade of single strokes on the left, as high as the shoulder. On that side, near the top, is written *Rt. 1630.*

2₁₀⁴ — 2

2—12 ANOTHER BUST OF REMBRANDT.

It is placed on the left of the print, with the body

† The *second* number is that in *P. Ver's* catalogue.

Where any deviation from the original occurs, it has been caused by comparing the print with *P. Ver's* description.

turned to the right. The left side of the face is shaded, and the hair, which is frizled, falls upon the left shoulder. His habit is a little open at the top, and is bordered with fur. The back-ground is white, except some little strokes at the right corner. At the top, on the left side, is written, very distinctly, *Rt.* 1631. This piece is *very scarce*.

$$2\frac{4}{10} - 2\frac{1}{10}$$

There is a *second* impression which is less than the other, and is without the name and date. It measures nearly 2 by $1\frac{1}{10}$.

II. SCRIPTURE SUBJECTS

FROM THE

OLD TESTAMENT.

3—14 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL. —

= Bartsch 31. *Abraham* is seen in front to the left of the print, in a cap, and a long robe. *Ishmael* is at the side of him, and seen likewise in front; farther to the right, is *Hagar* weeping; her head is downcast, and covered with a large veil. They are standing on the first step in front of the house, and *Sarah* is seen

through a window. This subject is treated with all the spirit of which this great painter was master.

$2\frac{9}{16} - 2\frac{2}{16}$

4—15 THE SAME SUBJECT.

— This piece seems as if done as a companion to the last. The patriarch is seen on the left, almost in front, his arms folded in his robe, and his head bare. To the right *Hagar*, in the attitude of a person in sorrow, is about to depart. *Ismael* is seen from behind, and appears to detain her. In the back-ground, on the left, are some trees ; the rest of it is blank. This piece has a good effect, and is *scarce*, as well as the preceding print.

≡ Bartsch
32.

$2\frac{9}{16} - 2\frac{1}{16}$

III. SCRIPTURE SUBJECT

FROM THE

NEW TESTAMENT.

5—30 THE HOLY FAMILY.

The whole of this piece is covered with hatchings, except the middle, where is seen a sort of arcade,

Q

through which comes the light ; and where the virgin is sitting, seen in front, holding the infant *Jesus* upon her knees, and giving him the breast. *Joseph* is seen sitting before her, with a book in his hand, in which he is reading.

$$3\frac{5}{16} - 2\frac{5}{16}$$

IV. FANCY PIECES.

6—53 AN OLD MAN SEEN IN FRONT.

He has a white beard, and his hair is bristly. He is sitting, and his body is turned to the right, from whence the light comes in. His right arm leans on a book that is open, and which lies with some other books on a table to the left. In his right hand he holds a pen, and his left (which is only sketched) rests on the elbow of his chair. His garment is in part only sketched. The back-ground to the left is shaded. This piece is assuredly by *Rembrandt*, and is etched in the same stile, as N°. 99, *Saint Jerome*, and is as *great a rarity*.

$$9\frac{4}{16} - 7\frac{2}{16}$$

7—60 AN ASTROLOGER, OR OLD MAN, ASLEEP.

He has a cap on, and a long white beard, and is sitting fast asleep before a table, on which are many books, a candle, and a globe. With his right hand he holds a pen, and with his left, his spectacles, which are in part hid by his gown. He is turned towards the right from whence the light proceeds. On the left there is a pillar which reaches the top of the print, and on the right is a curtain drawn up, and an arched cupboard. The back-ground is hatched with cross strokes. This piece has a good effect and is scarce.

$$5\frac{5}{16} - 4\frac{6}{16}$$

8—61 AN ALCHEMIST IN HIS LABORATORY,

Or rather, *An Astrologer or Philosopher in his Study*. He is seen in profile to the right of the print, and turned to the left. He is rising from his chair, and supports himself by resting his left hand on its elbow. He is in a gown, and has a cap on. His right hand is on the table before him, on which is a book open, wherein he is reading by candle light; there is likewise a globe on the table. To the left is a round projection (probably the outside of a well-staircase) at which is fixed a clock. On the right side is an arched door. This etching is rather hard, and the design heavy. As *M. De Burgy* not only believed it to be done by *Rembrandt*, but likewise to be one of his most rare prints, *M. Van Leyden* has placed it among his works, but *P. Yver* looks upon it as doubtful.

$$2\frac{9}{16} - 2\frac{1}{16}$$

V. BEGGARS.

9—62 A BEGGAR SITTING IN AN ELBOW CHAIR, OF WHICH THE BACK IS SEEN.

He is turned towards the right of the print, from whence the light comes in ; his head is bald, his beard thin, his hands joined together and placed before him. His garment is lightly worked upon ; the elbow and back of the chair are covered with strokes ; all the rest is white.

$5\frac{1}{10} - 3\frac{1}{10}$

10—63 A BEGGAR, SEEN FROM BEHIND, WITH A BASKET OF PEDLARY AT HIS BACK.

He holds a long staff in his right hand, which rests against his shoulder. At his side is a beggar woman seen in front, covered with a sort of shepherdess's hat, and holding a child by the hand. The back-ground is white, but at the top to the right is a sort of arcade, or grotto, ill expressed with strokes harder than the rest of the print. There is no name, but this as well as the last, is undoubtedly the work of *Rembrandt*, and is *extremely rare*.

$2\frac{6}{10} - 2\frac{7}{10}$

11—75 COMPANION TO NO. 173, A PEASANT STANDING.

It represents a woman standing, seen in profile, and looking towards the right ; she holds her right hand before her, her feet are naked, and a bottle hangs at her girdle. The left side and the top of the print, are lightly shaded. *P. Yver* says that he should have attributed this print to *Livens*, but that it is found in the collection of *Rembrandt's* works, made by *M. Molewater*, *M. De Burgy*, and others.

$$2\frac{3}{10} - 1\frac{4}{10}$$

VI. LANDSCAPES.

12—83 A BEAUTIFUL LANDSCAPE.

Towards the middle, is a country seat of two stories high, with three chimnies, and three dormer windows in the roof. To the right is a windmill, raised very high, and near it is a vessel under sail. In the left corner is a thatched cottage, of which only the half is seen, with a clump of trees. A gateway supported by two leaning posts, is fixed on a wooden bridge, which commences at the left corner, and terminates at some distance from the house. Above the end of it are seen some vessels under sail, and in.

the left distance, another windmill. On the right side is a piece of water, three sides of which are fenced off from the bank with upright posts and planks. This piece is very interesting and is *scarce*.

$$2\frac{9}{16} - 8\frac{3}{16}$$

13—84 A LANDSCAPE WITH A CANAL.

Towards the right of the piece, a canal is seen in perspective, and towards the middle, a large tree, surpassing some others in height, is reflected in the water. Near this tree, or rather in the middle of the print, is a large thatched cottage, before which are some trees not shaded. Towards the left is a *Dutch* barn; and in the left corner, in the distance, a town and two windmills. Quite to the right is a palisade, which separates the fields from the high road; and at the end of the road are some houses and trees indistinctly expressed. There is likewise a windmill near the canal. The back-ground is white at the top, on the right is written 1659. This Landscape is one of the *rarest* of *Rembrandt's* works.

$$2\frac{9}{16} - 8$$

There is an impression without the date, which has not so good an effect as the other, having been taken after the plate was smoothed.

14—86 A COTTAGE, WITH A DUTCH BARN, &c.

This piece does not produce a good effect, the *aqua fortis* having failed. Towards the middle, is a *Dutch* barn filled with hay, adjoining to a cottage, before the door of which is a barrier which extends before it, and a clump of trees; and farther off are four higher trees.

The rest to the right of the plate, has failed for a quarter of an inch. In front is a canal, towards the middle of which grow several reeds ; and a little boat is fastened to a stake fixed in the water. This piece is undoubtedly by *Rembrandt*.

$3\frac{2}{10} - 6\frac{1}{10}$

15—87 A LANDSCAPE OF GREAT EFFECT.

In front is a canal, in the corner of which, to the right, is a fishing boat fastened to a stake ; the fisherman who is in it, is in a stooping attitude. Behind is a large cottage, with a square chimney in the middle of the roof ; and this cottage has a door hatch, the upper part of which is open ; behind it appears the top of a *Dutch* barn, and by the side of it are some trees with thick foliage. In the back-ground on the left, is another cottage, and a *Dutch* barn, with many trees ; and in the distance are perceived, with some difficulty, two mills. The back-ground is white, except on the left near the top, where it is filled up with hatchings.

$2\frac{2}{15} - 7$

16—88 A LANDSCAPE STRONGLY ETCHED.

On the right is a large wooden house with three chimnies. One is at the top near the gable end, the other two on the side, are in a very ruinous state. In front of the house runs a rivulet, with a wooden bridge over it on the right. In the distance is a steeple, and a flock of birds are seen flying, about the middle of the print. It is *extremely rare*.

$3\frac{6}{10} - 6\frac{4}{10}$

17—89 THE HAY WAGGON.

This is a pleasing landscape. On the left is a peasant drawing water from a well, behind which is a high forest tree. On one side of the well is perceived a hill, and a *Dutch* barn; before the hill are two trunks of trees, and a waggon loaded with hay, whence the print is called in *Holland*, *De Hooy Waggenije*. The back-ground is white. This piece is undoubtedly the work of *Rembrandt*.

$$2\frac{7}{16} - 5\frac{2}{16}$$

18—90 THE CASTLE.

This landscape is highly finished; it is called in *Holland*, *Het Casteeltje*. A castle or fortress is seen, which has eight pointed towers. In the back-ground are perceived some mountains, and on the left a tree which reaches to the top of the print. It is *very scarce*.

$$3\frac{1}{16} - 4$$

19—91 THE BULL.

This landscape is called in *Holland*, *Het Steertje*. In the middle, in front, is a bull tied by the horns, with a long rope, which comes from the left. There is a large trunk of a tree, with other trees close behind, which constitute the back-ground. On the left is a sort of a stile, and on the right is seen a cottage at a little distance. In the right corner, at the bottom, is written *Rembrandt f. 164*. The figures are so small as to be scarcely visible, and the last figure is lost in the line at the edge of the print. It is etched in a coarse manner and is *extremely rare*.

$$3 - 4\frac{2}{16}$$

VII. FANCY HEADS

OF

MEN AND WOMEN.

20—112 AN OLD MAN WITH A SHORT BEARD.

This is a small head of an old man, the beard of which is short and frizled. It is *extremely scarce*, and measures an inch square.

21—124 BUST OF A YOUNG MAN IN AN OCTAGON.

This is the bust of a young man finished to the neck, the rest of the plate being white. He is inclosed in an oblong octagon, and wears a hat, such as is worn by the ministers of *Holland*, the etching of which is more finished than the portrait. His hair hangs loose on his left shoulder, where it appears fainter than on the right. Towards the left top of the print are some strokes. This piece is *presque-unique*. *P. Yver* had only seen it in *M. Van Leyden's* collection.

$4\frac{3}{10} - 3\frac{5}{10}$

22—125 BUST OF A YOUNG MAN LIGHTLY SKETCHED.

He is covered like the preceding, with a hat such as is worn by the ecclesiastics, and the head and hat

are the most expressed, though lightly. He is placed on the right, and turned to the left of the print.

$$3\frac{6}{10} - 2\frac{6}{10}$$

23—126 BUST OF A YOUNG MAN IN A MEZETIN CAP
AND FEATHER.

He is seen partly as through a window or frame, which borders round the print. He is directed to the left, and the light comes in from the right ; he wears the mezetin cap with two feathers, and is clad in a robe fastened with two clasps. On the left shoulder is an epaulette. The back-ground is entirely worked upon. At the bottom in the right corner, something appears like drapery. It measures, including a border,

$$2\frac{8}{15} - 2$$

24—127 BUST OF A MAN

He is placed on the right of the print, on which side the light comes in. The right side of his face is shaded, the hair is frizled and thick, and falls on the right shoulder ; on the upper lip is a *moustache*. His cloak is light on the top of the left shoulder. The back-ground is shaded, except in the left corner at the bottom, which is white, and where is written *Rt*.

$$2\frac{7}{10} - 2\frac{6}{10}$$

25—128 BUST OF AN OLD MAN WITH AN AQUILINE
NOSE.

The face is a three-quarters directed towards the right, from whence comes the light. He wears a high fur cap, of which the border is nearly white ; and the top of it projects, and reaches nearly to the right top

corner of the print. His nose is aquiline, and he has *moustaches*. He is in a fur cloak, which, being open before, discovers his shirt and a sort of vest. The back-ground is white. This piece is part of a leaf of sketches N°. 332.

$1\frac{4}{10} - 1\frac{1}{10}$

26—129 BUST OF AN OLD MAN SEEN NEARLY IN PROFILE.

He is turned towards the right, from whence comes the light. He is partly bald, and very sharp in the upper part of his face; his hair behind is bristly. His beard is long, and his countenance attentive, which is well expressed by his mouth being a little open. He is covered with a robe. The back-ground is white. This piece is *very scarce*, and as well as the last, is part of a leaf of sketches, N°. 332.

$1\frac{4}{10} - 1\frac{1}{10}$

27—130 BUST OF A MAN IN A RUFF, WITH FEATHERS IN HIS CAP.

This little bust is a full face, and the light comes from the right. He wears a bordered cap, drawn down to his eyes, which is ornamented on the left side with two feathers. Round his neck is a ruff. He has a beard, with *moustaches*, and wears his hair. The back-ground is clear except on the left side, where is a light shade towards the top of his shoulder. This piece is etched with a light point, and the impressions are weak. It is *not common*.

$1\frac{2}{10} - 1$

28—131 HEAD OF A MAN SEEN IN FRONT, IN AN OCTAGON.

This head is well designed. It has on a fur cap and the hair is frizled. In the back-ground, which is clear on the left, may be read, though with difficulty, *Rt.* (*P. Yver* has not mentioned the size of this piece.)

29—132 BUST OF AN OLD MAN WITH A WHITE BEARD.

He wears a cap with a border, and has a white beard. The body, which is covered with a cloak turned up with fur, is placed on the left, and directed towards the right, from whence the light comes in. The back-ground is entirely white. This portrait is well finished, has a great effect, and is *rarely* to be met with.

2 — 178

30—133 PORTRAIT OF TITUS THE SON OF REM-BRANDT.

This is the bust of a young man placed in the middle of the print. It is mentioned in *M. de Burgy's* catalogue, as a piece *extremely rare*. It is executed in a very hard manner with coarse strokes; and there are some connoisseurs who alledge, that it is etched on pewter. However that may be, he is represented with his hair in part bristly, and in part frizled, which falls on his left shoulder. The body is a little turned to the right, from whence comes the light, and is clad in a habit with a cape. The ground is white, except a few coarse strokes on the left towards the

head. At the top left corner is written, in reversed letters, *Rt. 1639.*

$$6\frac{2}{10} - 6\frac{1}{10}$$

31—140 AN OLD WOMAN READING.

This piece is a *very great rarity*, and is well etched with a light point. It represents an old woman half-length, and seen a little in profile. She has on a large hat, and wears spectacles. She is placed to the left, and turned towards the right of the print, holding with both hands a book open, in which she appears to be reading with great attention. The background is white, except some few strokes near the upper part of the face.

$$3 - 2\frac{6}{10}$$

32—141 HEAD OF A WOMAN, A STUDY.

This sketch is in the corner to the right, and is lightly etched. She is in a cornet cap, and the body is turned towards the right. This piece is regarded as *unique*.

$$2\frac{5}{10} - 2\frac{2}{10}$$

*Appendix, au front
1. 1839*

VIII. DOUBTFUL PIECES.

33—142 THE ADORATION OF THE KINGS.

This piece by some, has been placed as a companion to N°. 342, in *Gersaint's* catalogue, *Jacob and Esau*. The etching is hard, and it is at best but in *Rembrandt's* first manner. The subject is in a stable. Towards the right, is a portico reaching to the top of the print. One of the kings holding a cup, is going from the right to the left. Two other kings are on their knees before the infant *Jesus*, who is sitting on the lap of the virgin; one of them presents a salver, in which the infant seems to put his hands; his head is surrounded with rays of glory. At the bottom are many figures; one on the right is standing up, and seen from behind. This piece is *very scarce*.

10 $\frac{1}{16}$ — 8 $\frac{2}{16}$

34—144 A LANDSCAPE.

This piece is etched with heavy strokes in a dry manner. On the right is a hay-stack of an irregular octagonal form, and near it are two figures, one of which is fishing. In the distance is a church with a

spire, and a mill. There are some trees and a house in the back-ground, but they are very indetermined.

170 — 6

35—145 A LANDSCAPE, ARCHED AT THE TOP.

This little piece is lightly etched. In the left corner are two trunks of trees, one of them reaching to the top of the print; and farther on is a vessel sailing. In front is a man with a staff passing over a bridge, and in the distance is seen a windmill, with some loose sketchings. *P. Ver* regards this as a very doubtful piece, though it was in *M. de Burgy's*, and several other collections.

170 — 370

36—146 A LEAF OF SKETCHES.

In this piece some affect to discover the manner of *Rembrandt*. To the right is an old man sitting, holding a paper in his hand, and he has on a very singular cap. Farther on is another old man sitting in a similar cap; he rests his left hand on a table placed between them, and his right on his knee. At his side is a figure standing, holding a book and seeming to speak. Farther off are two figures, engaged with an old man on his knees, as if begging pardon for some fault. In the back-ground to the right is a curtain, with four figures and a vase.

470 — 570

37—147 ABRAHAM SENDING AWAY HAGAR.

The patriarch is seen in front, in the middle of the print, on a step before the door of his house. At his side appears *Hagar* departing, and wiping the tears

from her eyes ; she carries a bundle of clothes under her right arm, and a pitcher hangs at her side. *Ishmael* is seen from behind with a staff in his hand. The building takes up half of the back-ground on the left.

$4\frac{1}{10} - 3\frac{4}{10}$

38—148 THE ECCE HOMO.

In this piece our lord is seen standing, a little turned towards the right of the print, from whence the light comes in ; his hands are joined and hang down before him ; behind him are two *Jews*, one of whom wears a cap ; the other turns to look at him, and presents the reed to him. Before him is a young boy with a torch. This piece is *very scarce*.

$5\frac{3}{10} - 3\frac{9}{10}$

39—149 BUST OF AN OLD MAN SLEEPING.

He has a great white beard, and his hair is bristly ; he is placed on the right, but turned towards the left of the print, and is in the attitude of a man sleeping. His cloak is full of strokes on the right side ; the rest of it is only sketched. The back-ground is entirely white.

$6\frac{6}{10} - 5\frac{6}{10}$

40—150 BUST OF A MAN SEEN IN FRONT.

This piece is well etched in a good taste. He has a serious air and fixed attention ; his hair is a little frizled, and his beard thin. The body is turned towards the left, and upon his shoulder is a large *bandoleer* with a clasp of jewels. The back-ground is white, except a few strokes towards the top of the

shoulder. This piece is *not common*. It measures, including a margin at the bottom,

$6\frac{1}{2}$ — $5\frac{5}{8}$

41—151 BUST OF AN OLD MAN.

His face is a little turned towards the right, he wears his own hair, and has a beard. His habit, which has a cape, is a little open at the top, where two or three buttons appear. This piece, which is firmly etched, though with a light point, is very much sought after by the *amateurs*. The ground is white, and it measures, including a margin,

$5\frac{1}{2}$ — 4

42—152 SAINT JEROME.

He is placed to the right, and his body is a little turned towards the left of the print; he holds in his hands, which are joined, a death's head and a great staff. His habit has a little cape. The background is entirely white.

$5\frac{1}{2}$ — 4

43—153 AN OLD MAN READING.

He is placed on the left, and is turned towards the right. He has a great beard but little hair, and his right ear is discovered; his cloak is in large folds. He appears to read with much attention in a book which he holds in his right hand. This piece has a good effect.

4 — $3\frac{1}{2}$

44 154 AN OLD MAN SEEN IN PROFILE.

He has a bald head, and *moustaches* on his upper lip and chin. He is turned towards the right. The body is not made out, but the beginning of a fur

border round his neck may be perceived, and some little strokes towards the head. All the rest is white. It is etched with much spirit.

$$3\frac{2}{10} - 2\frac{5}{10}$$

45—155 BUST OF A MAN IN PROFILE.

He is turned towards the right, and has a cap on in shape of a turban; he is clad in a fur habit. The back-ground is white. This print is *very scarce*, and measures, including a margin,

$$3\frac{5}{10} - 2\frac{1}{10}$$

46—156 BUST OF AN OLD MAN.

He is placed in the middle of the print. His head is turned towards the right, from whence the light comes in, and the body is turned to the left. His head which has been shaved is thinly covered with hair; his cloak is a little open before. The back-ground is white, except a few strokes at the top on the left. On the right, towards the bottom, is written, by another hand, *R. V. R.*

$$3 - 2\frac{8}{10}$$

47—157 BUST OF AN OLD MAN IN PROFILE.

This piece is lightly etched with spirit. He is placed on the right, and turned towards the left. His hair falls down on his forehead which is inclined. His beard is large and downy. There are a few strokes in the left corner, the rest of the back-ground is white. Some connoisseurs pretend that it is done by *Peter Quast*, but from it's spirit, it appears to be the work of *Rembrandt*, or one of his best scholars.

$$3\frac{2}{10} - 2\frac{9}{10}$$

48—158 A PIECE WROUGHT IN THE DARK MANNER.

It represents the figure of a woman nearly a half-length, with a fine front face. The head is a little turned towards the right, the hair is loose; a string of pearls hangs round her neck, and she is clad in a robe open before. Her right hand rests upon her breast, and her left upon her robe. All the back-ground is covered with little strokes.

$$2\frac{7}{10} - 2\frac{4}{10}$$

49—159 BUST OF A MAN ETCHED IN A DRY MANNER.

He is placed in the middle of the print; his hair is frizled and bushy, his attention is fixed. The body, which is only in part sketched, is covered with a cloak in folds, which is open at the neck. The back-ground is white, except some hatchings in the left corner near the top of the face.

$$2 - 1\frac{8}{10}$$

50—160 HEAD OF A BALD OLD MAN.

This piece is lightly etched. He is seen in profile placed on the left, and turned towards the right. The body is wrapped in a cloak bordered with fur, and fastened with a clasp. The back-ground is covered with hatchings, except in the right corner towards the nose. *M. de Burgy* placed it among the works of *Rembrandt*, but *P. Yver* did not believe it to be his.

$$2\frac{3}{10} - 1\frac{9}{10}$$

51—161 HEAD OF AN OLD MAN IN A ROUND CAP.

It is a full face, with his left ear seen through the hair; he has a great white beard, with a round cap

bordered. This is a beautiful piece, scarce, and much sought after.

$2\frac{5}{10} - 1\frac{5}{10}$

52—162 A MAN'S HEAD IN THE MANNER OF CASTIGLIONE.

This is a full face and lightly etched. He wears a cap with folds, which covers part of the eye and left ear, and the hair hangs down on the shoulders. The body is turned to the left and is covered. This piece is etched with a fine point in a very good taste, much in the manner of *Castiglione*.

$2\frac{5}{10} - 2\frac{3}{10}$

53—163 THE PORTRAIT OF KLAAS VAN RYN.

He is seen in front, sitting in an elbow chair, with his right arm resting upon it, the hand being placed in his breast. He wears a pointed cap, and has a bushy beard reaching from ear to ear. A clasp and some buttons are seen on his vest. Towards the top left corner, among some hatchings seen above the back of the chair, is written *Rembrandt f. 1644*; there are likewise a few single strokes in the back-ground, opposite to his left shoulder. In the margin is written *Klaas van Ryn out 70 Jaar 1644*.

Some persons pretend that this is the portrait of the father of *Rembrandt*, who was a miller, and lived on the banks of the *Rhine*, in the jurisdiction of *Haserswoude*, one league from *Leyden*, in *Holland*. *P. Yver* says, that though he has found this portrait, which is truly scarce, placed among the etchings done

by *Rembrandt*, in most collections of his works; and (as well as in others) in that of *M. de Burgy*, N°. 218; yet he placed it among the *doubtful* ones, as not believing it to be done by the hand of *Rembrandt*.

316 — 2

END OF THE SUPPLEMENT.



PRINTS

AFTER THE

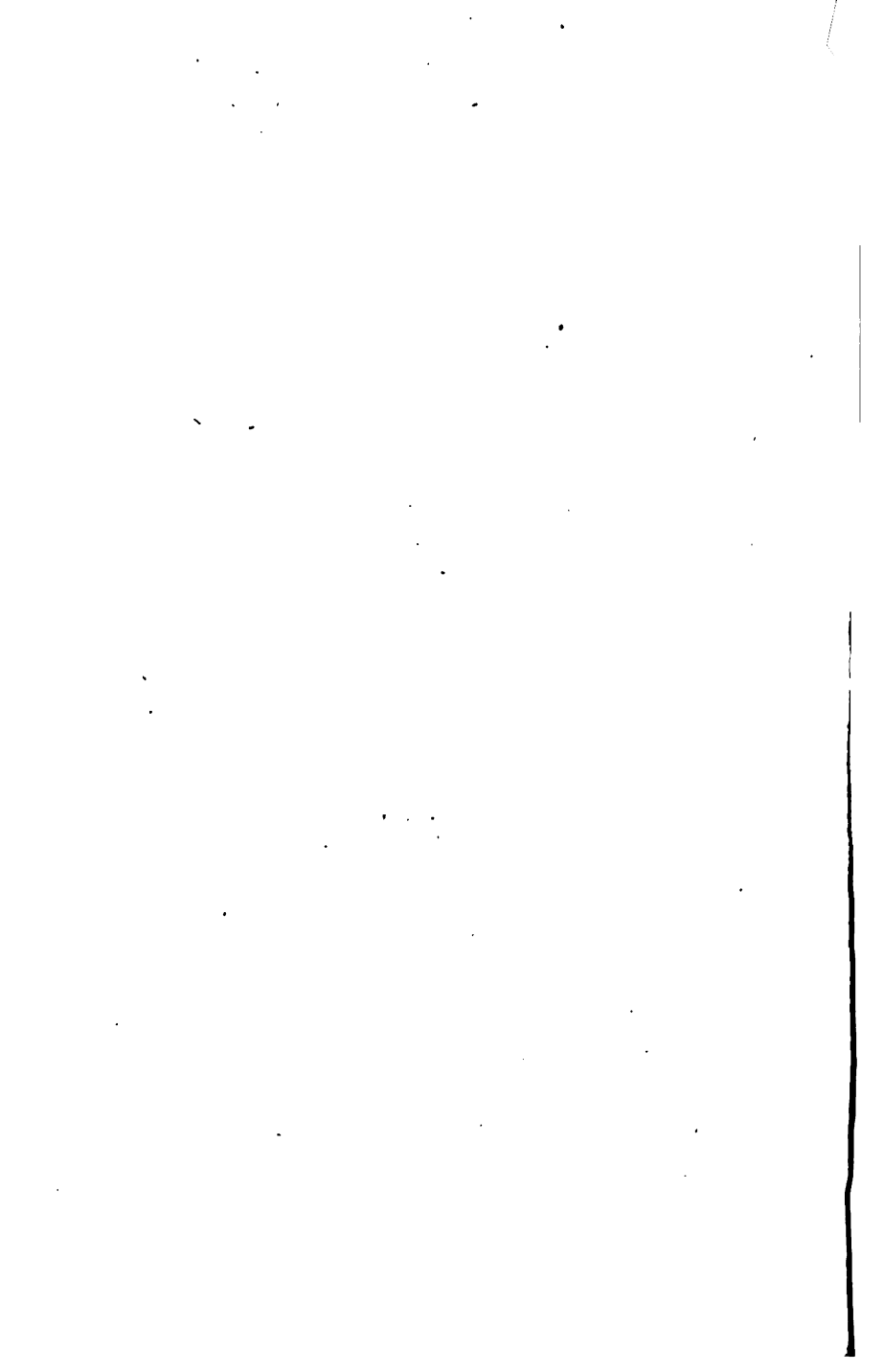
PICTURES AND DESIGNS

OF

REMBRANDT,

BY

OTHER ENGRAVERS.



I. PORTRAITS OF REMBRANDT,

AND

HIS FAMILY.

- 1 PORTRAIT of *Rembrandt* drawing; mezzotinto by *Van Gole*. Catalogue N°. 7, 12 $\frac{5}{10}$ — 9 $\frac{5}{10}$.
- 2 The same subject; an etching, 5 $\frac{3}{10}$ — 4 $\frac{7}{10}$.
- 3 Bust of *Rembrandt*. Vignette to *De Burgy's* catalogue of *Rembrandt's* prints; etched by *Simon Fokke*, 1755, 2 $\frac{3}{10}$ — 2 $\frac{9}{10}$.
- 4 Portrait of *Rembrandt* when young. In the collection of the *Marquis Gerini*, at *Florence*; engraved by *J. G. Seuter*, 13 $\frac{1}{10}$ — 10 $\frac{1}{10}$.
- 5 The same portrait; mezzotinto by *C. Townley*, 1778, 16 $\frac{3}{10}$ — 11 $\frac{4}{10}$.
- 6 Portrait of *Rembrandt* when very young; etched by *G. F. Schmidt*, 1771, 6 $\frac{1}{10}$ — 4 $\frac{2}{10}$.
- 7 Portrait of *Rembrandt* when young. In the collection of the *D. of Argyle*; etched by *T. Worlidge*, 9 — 6 $\frac{3}{10}$.
- 8 Portrait of *Rembrandt* from the same; mezzotinto by *D. Martin*, 1765, 6 — 4 $\frac{5}{10}$.

- 9 Bust of *Rembrandt*; an etching marked *J. H. S.*
 $8\frac{5}{16} - 6\frac{5}{16}$.
- 10 Portrait of *Rembrandt*; etched by *Sir T. Reeve*,
 $2\frac{3}{16} - 2\frac{3}{16}$.
- 11 Head of *Rembrandt*; an etching marked, *Rembran. b.*
c. f. $6\frac{3}{16} - 5\frac{5}{16}$.
- 12 Portrait of *Rembrandt* in the mezzetin cap; etched by
T. Worlidge, $4\frac{7}{16} - 3\frac{3}{16}$.
- 13 Portrait of *Rembrandt*. In the collection of the *Duke*
of *Montague*; mezzotinto by *R. Earlom*, 1767,
20 — 14.
- 14 Portrait of *Rembrandt*; mezzotinto by *Van Bleeck*, 1747,
14 — 10.
- 15 Portrait of *Rembrandt*. In the *Dusseldorff* collection;
etched by *Hess*, $13\frac{2}{16} - 9$.
- 16 Portrait of *Rembrandt*. In the *Choiseul* collection;
etched by *C. Weisbrod*, 6 — $4\frac{6}{16}$.
- 17 Portrait of *Rembrandt* with a pallet in his hand. In
the collection of the *C. De Vence*; etched by *De*
Marcenay, $7\frac{5}{16} - 5\frac{6}{16}$.
- 18 Portrait of *Rembrandt*. In the *Vienna* collection; en-
graved by *Prenner*, $8\frac{5}{16} - 6\frac{4}{16}$.
- 19 Portrait of *Rembrandt*. In the *Medici* collection;
mezzotinto by *C. Townley*, 1777, $16\frac{5}{16} - 11\frac{5}{16}$.
- 20 The same portrait; etched by *G. F. Schmidt*, 1771,
companion to N°. 6, $6\frac{1}{16} - 4\frac{9}{16}$.
- 21 Portrait of *Rembrandt's* father sitting in an elbow chair,
with a large staff in his hand; by *Surugue le Fils*.
- 22 Portrait of *Rembrandt's* father; mezzotinto by *Green-*
wood.

- 23 Portrait of *Rembrandt's* mother reading, and sitting on a carved seat, with her right foot on a *Dutch* stove; etched by *Van Vliet*, 11 — 8 $\frac{5}{16}$.
- 24 Portrait of *Rembrandt's* mother praying. In the collection of *Sieur Godskoffsky*; etched by *G. F. Schmidt*, 6 $\frac{6}{16}$ — 5.
- 25 Portrait of *Rembrandt's* mother reading. In the collection of *Mr. Edward Scarlett*, optician to his Majesty; mezzotinto by *Mc. Ardell*, 14 — 10.
- 26 Portrait of *Rembrandt's* mother reflecting on what she has been reading. In the collection of *M. de Winter*; mezzotinto by *P. Lauw*, 13 $\frac{8}{16}$ — 9 $\frac{5}{16}$.
- 27 Portrait of *Rembrandt's* mother paring her nails. In the collection of *Mr. Ingham Foster*; mezzotinto by *J. G. Haid*, 1764, 20 — 14.
- 28 Portrait of *Rembrandt's* mother plucking a fowl; mezzotinto by *R. Houston*, 14 — 10.
- 29 Portrait of *Rembrandt's* mother, sitting before a table with a book open. In the cabinet of *M. Glume*, painter; etched by *G. F. Schmidt*, 1774, 8 $\frac{5}{16}$ — 7 $\frac{2}{16}$.
- 30 Portrait of *Rembrandt's* mistress, with his mother; mezzotinto by *J. G. Haid*, 1767, 20 — 14.
- 31 Portrait of *Rembrandt's* wife; by *W. P. Leeuw*, 8 $\frac{3}{16}$ — 5 $\frac{7}{16}$.
- 32 Portrait of *Rembrandt's* wife; mezzotinto by *W. Pether*.
- 33 Portrait of *Rembrandt's* wife. In the *Houghton* collection; mezzotinto by *R. Earlom*, 1777, 18 — 12.
- 34 Portrait of *Rembrandt's* sister; mezzotinto.

II. PORTRAITS.

Six portraits of men ; etched by *Van Vliet*, viz.

- 1 A THREE-QUARTERS, with the hair frizled 1634,
9 — $7\frac{5}{16}$.
 - 2 *Philon the Jew* in a fur cap, with a scarf round the
bottom of it, 1633, $8\frac{4}{16}$ — $7\frac{1}{16}$.
 - 3 A *Polander* in a turban, with a plume of feathers and
jewels, 9 — $7\frac{5}{16}$.
 - 4 A Philosopher, or minister, in a calotte, 1634, $8\frac{3}{16}$ — $7\frac{1}{16}$.
 - 5 *Judas Iscariot*, from a capital picture by *Rembrandt*,
of *Judas* returning the thirty pieces of silver, 1634,
9 — $7\frac{5}{16}$.
 - 6 An officer with a gorget, laughing, 9 — $7\frac{5}{16}$.
-
- 7 *Mariana* in a veil ; *W. P. Leeuw*, $9\frac{4}{16}$ — $6\frac{5}{16}$.
 - 8 A young man in a cap and feather ; by the same,
 $7\frac{9}{16}$ — $6\frac{2}{16}$.
 - 9 An officer in profile, with a gorget and chain, and a
fur cap with feathers in it ; etched by *Van Vliet*, 1631,
 $5\frac{3}{16}$ — $5\frac{1}{16}$.
 - 10 An old man's head in front with *moustaches*, in a ca-
lotte ; by *S. Savry*, $7\frac{1}{16}$ — $5\frac{4}{16}$.
 - 11 A Philosopher's head, a wood print, $2\frac{1}{16}$ — 2.

- 12 An old man with a long beard, in a cap and ruff, sitting in an elbow chair; by *Snyderboef*, 13 — 10 $\frac{1}{10}$.
- 13 The same portrait; etched by *A. Conradius*, 13 — 10 $\frac{1}{10}$.
- 14 Portrait of a man in a large hat. In the cabinet of *Antb. Cousin*; engraved by *N. Dupuis jun.* 10 $\frac{7}{10}$ — 8 $\frac{2}{10}$.
- 15 Portrait of a man writing; engraved by *Fillard*. In the collection of *C. de Brühl*, 10 $\frac{9}{10}$ — 8 $\frac{1}{10}$.
- 16 Portrait of an old man sitting with his hands joined together. In the same collection; by the same, 10 $\frac{7}{10}$ — 8 $\frac{3}{10}$.
- 17 *L' Ami de Rembrandt*. In the collection of *M. Frey*; etched by *Romanet*, 8 $\frac{9}{10}$ — 6 $\frac{5}{10}$.
- 18 An old man in front in a ruff, the forehead bald; marked *Rt.* in; etched in the manner of *Livens*, 5 $\frac{3}{10}$ — 5 $\frac{1}{10}$.
- 19 Bust of an old man; by *H. Dscheir*, 1633, 6 $\frac{7}{10}$ — 5 $\frac{1}{10}$.
- 20 A man sitting at a table with a book before him; etched by *Livens*.
- 21 A man in armour, on a horse richly caparisoned; by the same.
- 22 *Admiral Van Dorp Ridder, &c.* by *S. Savery*, 5 $\frac{7}{10}$ — 4 $\frac{3}{10}$.
- 23 A small portrait of *Van Tromp*.
- 24 An officer in a cap with feathers behind. In the *Vienna* collection; engraved by *Prenner*, 8 $\frac{9}{10}$ — 6 $\frac{4}{10}$.
- 25 An old man in a hat and feathers. In the same collection; by the same.
- 26 A young man in a round cap, reading. In the same collection; by the same, engraved on the same plate with N.^o 25, 6 $\frac{2}{10}$ — 8 $\frac{7}{10}$.
- 27 Portrait of *Sualmius*, etched by *Snyderboef*, 13 $\frac{3}{10}$ — 10 $\frac{7}{10}$.

- 28 An old man's head, full face, in a cap and long beard; mezzotinto by *W. Vaillant*, $7\frac{2}{10}$ — $5\frac{2}{10}$.
- 29 The same subject; mezzotinto marked *P. V. S. F.* $6\frac{1}{10}$ — $4\frac{3}{10}$.
- 30 Portrait of *John Six*; by *W. Vaillant*.
- 31 An officer carrying a pair of colours; by *P. Louw*.
- 32 Portrait of *M. Butner*; mezzotinto by *J. Greenwood*.
- 33 Portrait of *Moses Henriques*, a Portuguese Jew.
- 34 *Lucien Auteur Grec*; mezzotinto $6\frac{3}{10}$ — $4\frac{6}{10}$.
- 35 Portrait of a Jewess; mezzo. by *C. Corbutt*, $6\frac{3}{10}$ — $4\frac{6}{10}$.
- 36 A young woman, half-length; in the cabinet of the *King of Denmark*; by *J. M. Preisler Gr. du Roi*.
- 37 An old man with a great beard and bald head. *En invenis crines et barbam, &c. Val. Dan. Preisler, Norib. sc. et exc. 1756.*
- 38 Bust of a man in a turban. In the cabinet of *M. de Hartman Conseiller, &c.*; by *Preisler, 1761.*
- 39 The Persian by *J. Daulle*.
- 40 Bust of a man with a great frizled beard by *J. Louw*.
- 41 Portrait of a young officer. *Rembrandt pinxit, 1634.*
- 42 *Le Peseur D'Or*, by *J. Vanderbruggen*.
- 43 Portrait of an officer in a large bordered hat with a feather; by *J. Stolker*.
- 44 Portrait of an old woman in a cornet cap, and a ruff round her neck. At the bottom is written *Avia*; by the same.
- 45 Portrait of an old man, his hair frizled, with moustaches, his hat on and ruff plaited; by the same.
- 46 Bust of an old man with short frizled hair, and moustaches, an oval; etched by *A. Riedel, 1754.*

- 47 An old man with a large hat adorned with pearls, with his hands folded ; by the same, 1755.
- 48 Portrait of an officer in a toque ; by the same, 1755.
- 49 An oriental head, in a turban with two tassels, in profile ; by the same, 1755.
- 50 An old man, half-length, in a bonnet, with long hair and *moustaches* ; by the same.
- 51 A young man leaning on a pedestal ; with eight *French* lines, beginning *Viens Tircis &c.* ; engraved by *Surague* 10 $\frac{1}{10}$ — 7 $\frac{4}{10}$.
- 52 Portrait of *Jeremiah Dekker* ; mezzotinto by *Arent Van Halen*, 7 $\frac{5}{10}$ — 5 $\frac{3}{10}$.
- 53 *L'ingenieux Merlin Anglois* ; etched in an oval with arms, and a cypher at the top corners, 5 $\frac{7}{10}$ — 4 $\frac{4}{10}$.
- 54 The large *Coppenol* ; by *Surague*.
- 55 The Goldweigher with the monkey ; mezzotinto by *Van Bleeck*, very scarce, 11 $\frac{7}{10}$ — 8 $\frac{7}{10}$.
- 56 The *Burgomaster Six*, mezzotinto, 13 $\frac{8}{10}$ — 9 $\frac{8}{10}$.
- 57 The same, an oval in a square ; mezzotinto by *Houston*, 1762, 6 — 4 $\frac{5}{10}$.
- 58 An old man in an elbow chair, his hands joined together. In the *Pal. Pitti* at *Florence* ; engraved by *T. Ver. Cruys*, 13 $\frac{8}{10}$ — 10 $\frac{3}{10}$.
- 59 A man sitting with a large hat on his head ; mezzotinto by *J. G. Haid*.
- 60 A *Dutch* officer with long hair ; mezzotinto by the same.
- 61 Portrait of a man in the *Dresden* gallery ; by *P. Tange*, 13 $\frac{3}{10}$ — 10.
- 62 Bust of a man in the mezzetin cap. *Rembrandt, e. f.* 3 $\frac{6}{10}$ — 3 $\frac{3}{10}$.

- 63 Profile of a young man ; etched by *A. Pond*, 7 $\frac{1}{10}$ — 5 $\frac{1}{10}$.
- 64 Portrait of an *Oriental*, half-length ; etched by *G. F. Schmidt*, one of his first essays, 1735, 2 $\frac{2}{10}$ — 2 $\frac{3}{10}$.
- 65 A young man stooping, a full face, in a *mezetin* cap ; by the same, 1753, 4 $\frac{2}{10}$ — 3 $\frac{5}{10}$.
- 66 A woman reflecting on what she has been reading. In the collection of *M. Glume* ; by the same, 8 $\frac{4}{10}$ — 7 $\frac{1}{10}$.
- 67 An old man with short hair, and a long beard, nearly in profile ; by the same, 1757, (not in *Schmidt's* catalogue) 4 $\frac{2}{10}$ — 3 $\frac{2}{10}$.
- 68 *La Poillouse*, a beggar woman extending her left hand for charity ; by the same, 1755, 4 $\frac{2}{10}$ — 3 $\frac{5}{10}$.
- 69 An old man in a *Persian* dress ; his right hand on a stick, his left in a girdle. In the cabinet of *M. Godskoffsky* ; by the same, 1756, 6 $\frac{1}{10}$ — 5 $\frac{1}{10}$.
- 70 A man in profile, in a cap ; with a fur gown, a chain and medallion ; by the same, 1758, 6 $\frac{1}{10}$ — 5.
- 71 The same subject, 5 — 4.
- 72 A young man, full face, with frizzled hair, with a chain and medallion ; by the same, 1754, 4 $\frac{5}{10}$ — 3 $\frac{5}{10}$.
- 73 A young nobleman leaning on a wall, in a rich robe and *mezetin* cap. In the collection of the *Count de Kamcke* ; by the same, 1763, 8 — 6 $\frac{1}{10}$.
- 74 A lady with a fan in her hand, and pearls in her hair, richly dressed ; companion to the last ; by the same, 8 — 6 $\frac{1}{10}$.
- 75 *La Princesse D' Orange*, by the same, 1767, 7 $\frac{1}{10}$ — 6 $\frac{1}{10}$.
- 76 Bust of a young man, his head uncovered. In the cabinet of *M. le Conseiller Tribble* ; by the same, 1768, 5 $\frac{1}{10}$ — 4 $\frac{1}{10}$.

- 77 *La Juive Fiancée*. In the cabinet of *Count De Kamcke* ;
by the same, 1769, $9\frac{1}{16}$ — $7\frac{1}{16}$.
- 78 *La Pere de la Fiancée reglant sa Dot* ; in the same
cabinet, and by the same, 1770. Companion to the
last, $9\frac{1}{16}$ — $7\frac{1}{16}$
- 79 A gentleman and lady walking in a garden. In the
collection of the *Count de Vence* ; etched by *De*
Marcenay, 1775, $7\frac{3}{16}$ — $9\frac{2}{16}$
- 80 Bust of an old man ; by the same, 3 — $2\frac{5}{16}$.
- 81 *La Vieillard Atrabilaire* ; by the same, 1764, $5\frac{3}{16}$ — $4\frac{1}{16}$.
- 82 *La Dame a la Plume*, an oval ; by the same, 1768,
 $5\frac{3}{16}$ — $4\frac{1}{16}$
- 83 *La Vieillard a la Toque*, an oval ; by the same, 1771,
 $5\frac{3}{16}$ — $4\frac{1}{16}$.
- 84 Portrait of *Flinck* the painter. In the *Dusseldorff* col-
lection ; etched by *Hess*, $8\frac{5}{16}$ — $6\frac{5}{16}$.
- 85 Portrait of *Flinck's* wife. In the same collection ; by
the same, $8\frac{3}{16}$ — $6\frac{7}{16}$.
- 86 Bust of a man, in a large cap, stooping. In the cabinet
of *M. Poullain* ; etched, *Bassan direxit*, $6\frac{4}{16}$ — $4\frac{7}{16}$.
- 87 *Ragotski Sigismond*, Prince of *Transylvania* ; mezzo-
tinto by *M. Jackson*, $11\frac{5}{16}$ — $8\frac{2}{16}$.
- 88 The same ; mezzotinto by *Bernard Picart*, $10\frac{5}{16}$
— $7\frac{3}{16}$.
- 89 A man in his study. In the collection of *Mr. Hudson* ;
etched by *T. Worlidge*, $7\frac{9}{16}$ — $5\frac{6}{16}$.
- 90 An old man in a mezetin cap with a great beard, and
his hands joined together, a line beginning *Agli*, &c.
Two different impressions ; by *Captain W. Baillie*,
 $11\frac{4}{16}$ — $9\frac{4}{16}$.

- 91 A warrior leaning his right arm on a rock, and holding his pike against his shoulder with his left hand; engraved, $8\frac{7}{8}$ — $6\frac{1}{8}$.
- 92 A warrior with a sword in his hand. In the collection of the *Earl of Besborough*; mezzotinto by *W. Peiber*, 1764, 20 — 14
- 93 An old man in a large cap, with a bushy beard, his hands nearly hid in his cloak; engraved, $11\frac{5}{8}$ — $7\frac{3}{8}$.
- 94 An old man in a cap and cloak, with a chain; a cane in his right hand, and a glove in his left; engraved by *Danzell*, size of the subject $10\frac{6}{8}$ — $8\frac{3}{8}$.
- 95 The same subject reversed; engraved, 13 — 10.
- 96 The *Dutch* lady, an oval; mezzotinto by *Read*, 1776, $10\frac{3}{8}$ — 8.
- 97 An old man's head, full face, with a cap on, and a long beard; mezzotinto, $6\frac{1}{8}$ — 5.
- 98 A man in a turban, with a short thick beard. In the collection of *M. Ketelaar*; mezzotinto by *P. Lowy*, $12\frac{3}{8}$ — $8\frac{3}{8}$.
- 99 The pen-cutter; mezzotinto by *R. Houston*, 14 — 10.
- 100 A man with a knife in his right hand; his left supporting his chin. In the collection of *John Blackwood, Esq.* mezzotinto by *R. Houston*, 14 — $9\frac{2}{8}$.
- 101 The same subject; mezzotinto by *C. Phillips* $5\frac{7}{8}$ — $4\frac{1}{8}$.
- 102 The same subject. In the middle is written *R. I.* small size.
- 103 The same subject, by *J. De Groot*.
- 104 The Burgomasters. In the academy in the Stadthouse, *Amsterdam*; mezzotinto by *R. Houston*, 18 — $20\frac{3}{8}$.

- 105 *Renier Hanslo* in his study with his wife. In the collection of *Sir L. Dundas*; mezzotinto by *Josiah Boydell*, 1781, 21 — 17 $\frac{1}{16}$.
- 106 Portrait of a man with *moustaches* and black curling hair, in a square hat, neck-band and tassels, with his right hand on his breast; mezzotinto by *B. Richards*, 13 — 9.
- 107 A woman in an oval. The face light, and inclining towards the left; mezzotinto, 13 $\frac{5}{16}$ — 10.
- 108 Bust of an old man nearly full face, in a large cap, with a long beard. In the collection of the *Duke of Argyle*; mezzotinto by *T. Watson*, 14 $\frac{5}{16}$ — 11.
- 109 Portrait of *De Witt*. In the collection of *H. Isaac, Esq.* mezzotinto by *J. G. Haid*, 1765, 20 — 14.
- 110 Portrait of *Prince Rupert*. In the possession of *Mr. Orme*; mezzotinto by *V. Green*, 1755, 20 — 14.
- 111 *Achilles*. In the collection of *Sir J. Reynolds*; mezzotinto by *J. G. Haid*, 1764, 20 — 14.
- 112 A man in a hat and feather, with a glove in his right hand, and a staff in his left. In the collection of *Sir J. Reynolds*; mezzotinto by *W. Pether*, 20 — 14.
- 113 *The Jew Rabbi*. In the collection of the *Duke of Devonshire*; mezzotinto by *W. Pether*, 1764, 20 — 14.
- 114 The same; by the same. The hands and breast-clasp, more kept down in shade, 1778, 20 — 14.
- 115 Companion to the *Jew Rabbi*. A man in a cap, with a chain and cross, his right hand holding a scroll, his left drawing a curtain aside. In the collection of the *Duke of Newcastle*; mezzotinto by *W. Pether*, 1766, 20 — 14.

- 116 *Rembrandt's* frame maker, in a large hat and ruff. In the collection of the *Duke of Ancaster*; mezzotinto by *Dixon*, 20 — 14.
- 117 A man sitting in an elbow chair, in a high crowned hat, with a ruff and pointed beard. In the collection of *J. Barnard, Esq.* mezzotinto by *R. Houston*. 13²/₁₆ — 9²/₁₆.
- 118 The same; mezzotinto by *C. Phillips*, 6 — 4⁵/₁₆.
- 119 An old man's head with a white beard; mezzotinto by *R. Houston*, 4⁷/₁₆ — 4.
- 120 An old woman's head; mezzotinto by the same, 4⁷/₁₆ — 3⁸/₁₆.
- 121 Portrait of *Van Tresp*; mezzotinto by *G. Graham*, 1794, 15 — 11.

III. LANDSCAPES.

AND

SEA PIECES.

1, 2 **TWO LANDSCAPES** ~~etched~~; engraved in *England*, 1651, marked *T. D.*

3 Landscape, a night piece. Peasants and cattle before a fire under a tree, at the foot of a hill on which is a castle. In the collection of *H. Hoare, Esq.* engraved by *J. Wood*, 1752, 14 $\frac{1}{16}$ — 19.

This print was republished in 1774, by *Boydell*, under the title of *A Fire-light*.

4 *Commencement d'Orage*. In the Cab: of *Comte de Vence*; etched by *De Marcenay*, 1778, 10 $\frac{1}{16}$ — 11 $\frac{4}{16}$.

5 Landscape in the collection of *P. Delme, Esq.* etched by *Chatelain*, 12 $\frac{4}{16}$ — 15 $\frac{3}{16}$.

6 Landscape with a fortified castle. In the *Choiseul* cabinet; etched by *T. Baillet*, 6 $\frac{2}{16}$ — 8 $\frac{5}{16}$.

7 A sea piece, a gale of wind. In the same cabinet; etched by *Delvanys*, 4 $\frac{0}{16}$ — 6.

8 A small landscape, in which is a woman and an ass; by *P. Louw*. Oblong.

9 Another with two boys laughing; by the same. Upright.

IV. SCRIPTURE SUBJECTS

FROM THE

OLD TESTAMENT.

- 1 **Lot** and his daughters, with the city of *Sodom* on fire in the distance ; etched by *Van Vliet*, 1631, 11 — 8⁵/₁₆.
- 2 **Lot** and his daughters. In the collection of *Prince Henry of Prussia* ; etched by *G. F. Schmidt*.
- 3 **Abraham** offering up his son *Isaac*. In the *Houghton* collection ; mezzotinto by *J. G. Haid*, 1767, 21 — 14.
- 4 **Abraham's** sacrifice. The same subject ; mezzotinto ; by *J. Murphy*, 1781, 20 — 14.
- 5 *Le Patriarche Jacob*. In the collection of *M. Cesar* ; etched by *G. F. Schmidt*, 1757, 4⁵/₁₆ — 3²/₁₆.
- 6 **Joseph** accused to *Potiphar* by his wife ; etched by *Exshaw*, 20²/₁₆ — 17⁶/₁₆.
- 7 **Moses** presented to *Pharaoh's* daughter. In the *Cboiseul* collection ; etched, *Bassan direxit*. 5²/₁₆ — 7²/₁₆.

- 8 The sacrifice of *Manoah*. In the *Dresden* gallery ;
engraved by *Jacob Houbraken*, 15 $\frac{1}{16}$ — 16 $\frac{5}{16}$.
- 9 *Samson trahi par Dalila*. In the collection of *Count de Schoonborn Heussenstam* ; mezzotinto by *J. Jacobe*, a
Vienne, 1786, 20 $\frac{1}{16}$ — 23 $\frac{1}{16}$.
- 10 The same subject ; engraved by *F. Landerer*.
- 11 *David* playing on the harp before *Saul* ; by *W. P. Leeuw*, 16 $\frac{5}{16}$ — 13.
- 12 *Bathsheba* discovered bathing, by *King David*. In the
the collection of *M. Poullain* ; etched by *Le Grand*,
6 — 7 $\frac{1}{16}$.
- 13 *David & Bethsabée*. In the collection of *Count de Brühl* ; etched by *J. M. Moreau*, 1763, 15 $\frac{1}{16}$
— 18 $\frac{1}{16}$.
- 14 *Absalom* humbling himself before *King David*. In the
collection of *J. Purling, Esq.* ; engraved by *J. Fittler*,
for the *Unique Bible*, 7 — 4 $\frac{8}{16}$.
- 15 *Elijah* raising the widow's son. In the collection of
H. Hoare, Esq. ; mezzotinto by *R. Earlom*, 1768,
20 — 14.
- 16 *Eliseo che predice i Regi attentati contro se stesso*.
Elisba prophesying his own danger. In the collection
of *Sign. Bartolo Bernardi A. S. Apollinare Venezia* ;
engraved by *Pietro Monaco*, 19 — 13 $\frac{1}{16}$.
- 17 *Haman & Mordecai* ; mezzotinto by *J. G. Haid*.
- 18 *Haman's* condemnation. In the collection of *J. Blackwood, Esq.* mezzotinto by *R. Houston*, 1775, 20 — 14.
- 19 *Belshazzar* beholding the handwriting on the wall.
In the collection of *T. Fulwood, Esq.* ; mezzotinto
by *H. Hudson*, 1725, 19 — 24 $\frac{1}{16}$.

- 20 *Tobias* and the angel, going to catch the fish. In the collection of *Mr. Reynolds*; mezzotinto by *Mc. Ardel*, 19 $\frac{5}{10}$ — 13 $\frac{5}{10}$.
- 21 *Blind Tobit*, with his wife spinning; engraved by *W. P. Leeuw*, 11 $\frac{7}{10}$ — 8 $\frac{5}{10}$.
- 22 *Tobit* and his wife sitting at their door, waiting their sons return. In the collection of *M. Cesar*; etched by *G. F. Schmidt*, 1773, 8 $\frac{5}{10}$ — 9 $\frac{5}{10}$.
- 23 *Tobit* receiving his sight. In the collection of the *Marquis D'Argenson*; etched by *A. De Marcenay*, 1755, 11 $\frac{5}{10}$ — 8 $\frac{5}{10}$.
- 24 The same subject; mezzotinto by *Greenwood*.
- 25 The angel departing from *Tobit* and his family. In the collection of *N. Hone, Esq.* engraved by *A. Walker*, 20 $\frac{5}{10}$ — 15.
- 26 *Susannah* and the elders. In the collection of *Sir J. Reynolds*; mezzotinto by *R. Earlom*, 1769, 18—21.

V. SCRIPTURE SUBJECTS

FROM THE

NEW TESTAMENT.

- 1 THE NATIVITY; mezzotinto by *Bernards*, 16 $\frac{5}{16}$
— 12 $\frac{3}{16}$.
- 2 The adoration of the shepherds ; by *Falbe*.
- 3 The nativity. In the *Dusseldorff* collection, arched ;
etched by *Hess*, 13 $\frac{1}{16}$ — 9 $\frac{2}{16}$
- 4 The elevation of the cross. In the same collection ;
by the same, 13 $\frac{3}{16}$ — 9 $\frac{4}{16}$.
- 5 The descent from the cross. In the same collection ;
by the same, 13 $\frac{3}{16}$ — 9 $\frac{3}{16}$.
- 6 The burial. In the same collection ; by the same,
13 — 9 $\frac{1}{16}$.
- 7 The resurrection. In the same collection ; by the
same 13 $\frac{3}{16}$ — 9 $\frac{3}{16}$.
- 8 The ascension. In the same collection ; by the same,
13 $\frac{3}{16}$ — 9 $\frac{4}{16}$.

- 9 *Jesus Christ* disputing with the doctors in the temple.
In the collection of the *Elector of Munich* ; etched by
the same, 1786, $17\frac{1}{10}$ — $14\frac{5}{10}$.
- 10 The same subject ; mezzotinto by *Greenwood*.
- 11 The head of our saviour in profile ; mezzotinto,
 $6\frac{9}{10}$ — $4\frac{7}{10}$.
- 12 *Saint John* ; mezzotinto by *Vaillant*, $6\frac{5}{10}$ — $6\frac{2}{10}$.
- 13 The Holy Family. In the cab. of the *D. de Praslin* ;
etched by *Martini* and *Le Bas*, $9\frac{9}{10}$ — 8.
- 14 The presentation in the temple. In the cabinet of
M. Le Brun ; etched by *Weisbrod* and *Le Bas*,
9 — $6\frac{7}{10}$.
- 15 The presentation in the temple. In the collection of
the *Hon. Horace Walpole* ; mezzotinto by *R. Earlom*,
1767, 20 — 14.
- 16 *Jesus* and the Samaritan woman at the well ; etched by
Livens, $2\frac{5}{10}$ — $3\frac{4}{10}$.
- 17 The same subject. In the collection of *J. Blackwood*,
Esq. mezzotinto by *R. Houston*, 1775, 16 — 20.
- 18 Our Saviour with his disciples, in the storm at sea.
In the possession of *M. Braamcamp*, *Amsterdam* ;
etched by *Exshaw*, 1760, $25\frac{5}{10}$ — 20.
- 19 *Jesus Christ* driving the money changers out of the
temple ; by *Sol. Savry*, 16 — $20\frac{3}{10}$.
- 20 *Jesus Christ* raising the daughter of *Jairus* to life. In
the collection of *M. Cesar* ; etched by *G. F. Schmidt*,
1767, $9\frac{1}{10}$ — $10\frac{5}{10}$.
- 21 The good Samaritan. In the *Choiseul* collection ;
etched by *Binet*, 6 — $4\frac{3}{10}$.
- 22 The lord of the vineyard paying his labourers, in the

collection of *H. Isaac, Esq.*; engraved by *S. F. Ravenet*, 20 $\frac{5}{16}$ — 17.

- 23 The same subject; mezzotinto by *W. Pether*, 20 — 16.
- 24 The same subject; engraved by *Fittler*, 8 $\frac{8}{16}$ — 5 $\frac{2}{16}$.
- 25 The tribute to *Cæsar*. In the collection of *J. Blackwood, Esq.*; mezzotinto by *Mc. Ardell*, 16 — 20.
- 26 A *Magdalen*. In the collection of *M. Wohlgebohrnen*; mezzotinto by *J. Kleine*, 11 $\frac{5}{16}$ — 7 $\frac{6}{16}$.
- 27 *Jesus Christ with Nicodemus*; mezzotinto by *Greenwood*.
- 28 *Philip baptizing the Eunuch*; etched by *Van Vliet*, 1631, 23 $\frac{3}{16}$ — 19 $\frac{3}{16}$.
- 29 The same subject with sixteen *Dutch* verses; by *C. Visscher*, 16 — 20 $\frac{5}{16}$.
- 30 The *Ecce Homo*; etched by *G. F. Schmidt*, 1756, 6 $\frac{8}{16}$ — 5 $\frac{5}{16}$.
- 31 The descent from the cross. In the cabinet of *J. De Bary, Amsterdam*; etched by *B. Picart*, 1730, arched, 9 $\frac{2}{16}$ — 7 $\frac{2}{16}$.
- 32 The same subject, a wood print arched; by *J. B. Jackson*, 20 $\frac{5}{16}$ — 14.
- 33 *Jesus Christ laid in the tomb*; etched. Size of the subject, 8 $\frac{8}{16}$ — 11 $\frac{5}{16}$.
- 34 *Jesus Christ disappearing from the disciples at Emmaus*; etched by *Captain Baillie*, 9 $\frac{5}{16}$ — 8 $\frac{1}{16}$.
- 35 The same subject by *Houbraken*, 7 $\frac{4}{16}$ — 5 $\frac{7}{16}$.
Of this there are *three* impressions.
The *first* is the etching only.
The *second* is something more finished.
The *third* is much in the dark manner.

VI. PIOUS SUBJECTS.

- 1 **ST. JEROME**, kneeling in a cave, finely etched by *Van Vliet*, 1631, 14 $\frac{1}{10}$ — 11 $\frac{3}{10}$.
- 2 *St. Jerome* sitting at the foot of a tree reading ; by the same, 13 $\frac{1}{10}$ — 8 $\frac{6}{10}$.
- 3 *St. Anastasius* reading in a room with a gothic arched roof ; engraved by *P. Balliu*, 11 $\frac{9}{10}$ — 9 $\frac{6}{10}$.
- 4 The philosopher in meditation. In the *Choiseul* collection.
- 5 The philosopher in contemplation. In the same collection, and etched on the same plate, 8 $\frac{4}{10}$ — 4 $\frac{9}{10}$.
- 6 *Le Philosophe en meditation*. In the collection of the *Count de Vence* ; engraved by *Lod. Surague*, 1763, 9 $\frac{8}{10}$ — 11.
- 7 *Le Philosophe en contemplation*. In the same collection, and engraved by the same, 1764, 9 $\frac{8}{10}$ — 11.
- 8 A philosopher in his study, writing, with a globe and a large book before him ; engraved. Size of the subject, 11 — 13.

- 9 An old man writing. Before him is an hour-glass with some books, and a bundle of papers; etched, $4\frac{1}{16}$ — $4\frac{5}{16}$.
- 10 A philosopher; etched by *Rodermont*, $6\frac{3}{16}$ — $5\frac{3}{16}$.
- 11 An old man contemplating over a skull. In the collection of the *Earl of Derby*; etched by *H. Winstanley*, $8\frac{4}{16}$ — $6\frac{5}{16}$.
- 12 *Les Morts Enseveles. F. Basan exc.*
- 13 The studious philosopher. In the collection of the *Duke of Devonshire*; mezzotinto by *C. Phillips*, 20 — 14.
- 14 The same subject; mezzotinto by *J. G. Haid*.

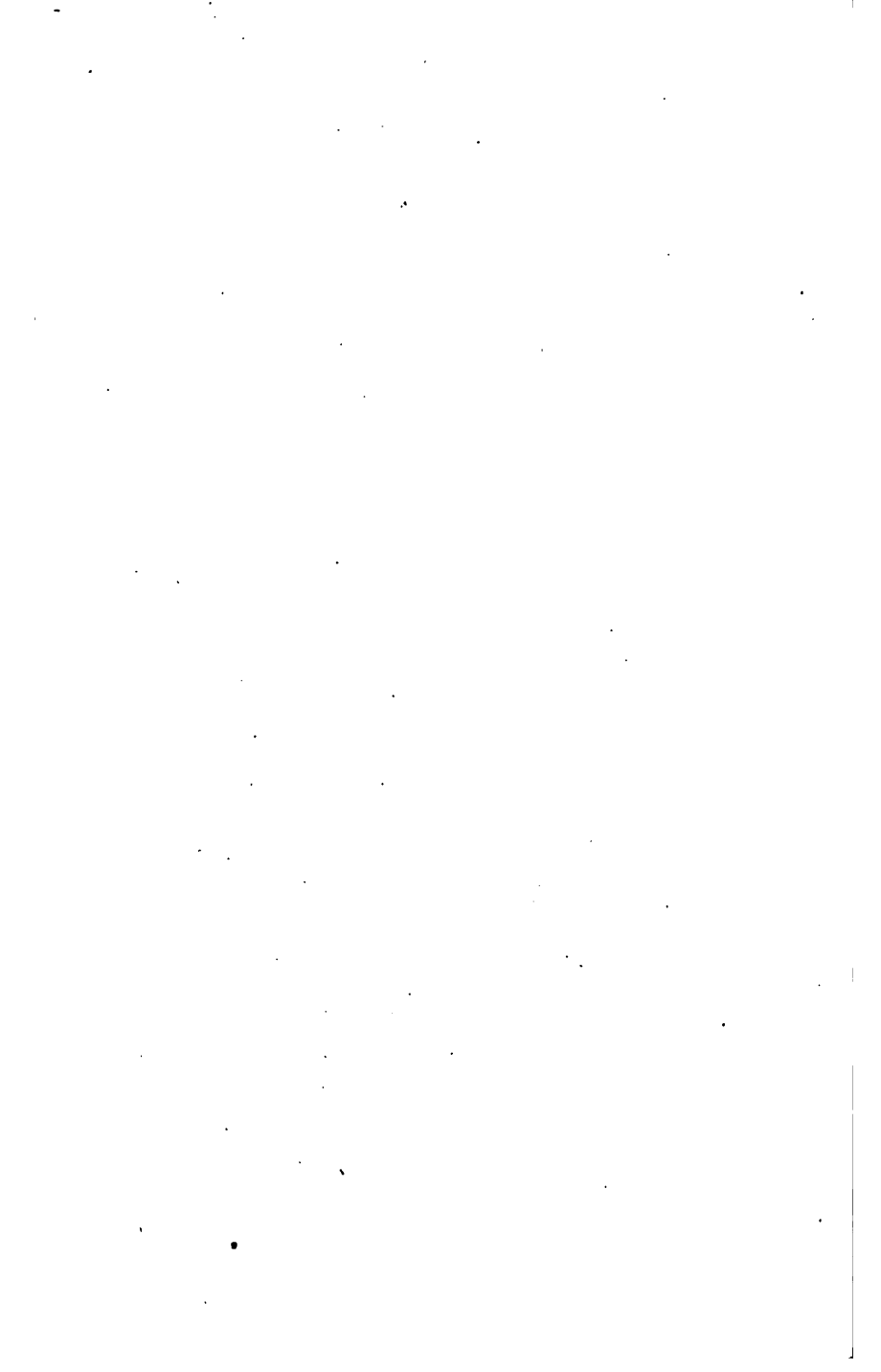
VII. HISTORICAL

AND

FANCY PIECES.

- 1 **V**ERTUMNUS and *Pomona* ; engraved by *Lepicié*,
9 — 9 $\frac{5}{16}$.
- 2 A man with a lantern leading a woman ; in the left
corner the moon appears ; etched 5 $\frac{5}{16}$ — 5 $\frac{7}{16}$.
- 3 *La Double Jouissance*. A young man holding up a
drinking glass, with a young woman sitting on his
knee ; etched by *Anton. Riedel*, 1764, 11 — 8 $\frac{9}{16}$.
- 4 The same subject. *George Leop. Hertel, excud. A. V.*
10 $\frac{3}{16}$ — 8 $\frac{1}{16}$.
- 5 *Le Negociant d' Amsterdam*. In the collection of *M.*
Vanderduren ; etched by *Martinus Peirt*, 14 $\frac{5}{16}$ — 17 $\frac{5}{16}$.
- 6 The same subject, called, *Les Ouvriers de la Vigne*. In
the collection of *M. Croxai, Baron de Thieræ* ; etched
by *St. Fessard*, 1767, 14 $\frac{7}{16}$ — 17 $\frac{7}{16}$.

- 7 *Baucis and Philemon* ; mezzotinto by *T. Watson*, 1772, 18 — 21.
- 8 The cradle. A woman reading by candle light, to another sitting by a cradle with a child in it. In the collection of the *Duke of Orleans* ; mezzotinto by *Mc. Ardell*, 13 $\frac{5}{16}$ — 18 $\frac{5}{16}$.
- 9 A family going to dine. In the *Choiseul* collection ; etched by *Binet*, 5 $\frac{7}{8}$ — 6.
- 10 The mathematician ; mezzotinto, by *Mc. Ardell*, 20 — 14.
- 11 *A Morisco woman with a vase*, 5 $\frac{6}{16}$ — 3 $\frac{2}{16}$.
- 12 *L'Avarice*. In the cabinet of *M. Pauwels* ; engraved by *A. Cardon, jun. Brussels*, 1792, 10 $\frac{3}{16}$ — 7 $\frac{5}{16}$.
- 13 A woman teaching a child to read. In the imperial gallery, at *St. Petersburg* ; mezzotinto by *James Walker*, 1792, 20 — 14.
- 14 *Anchises in a cave, with Troy seen at a distance in flames*. In the collection of *M. Cesar* ; etched by *Schmidt*, 1768, 7 $\frac{7}{16}$ — 5 $\frac{8}{16}$.
- 15 *Le Prince de Gueldre menaçant son pere emprisonné*. In the collection of the *King of Prussia* ; etched by *G. F. Schmidt*, 1756, 9 $\frac{7}{8}$ — 7 $\frac{7}{8}$.
- 16 There is a mezzotinto after the last print, reversed by *W. Leader*, 1765. It is the same size. The title is *Samson in the prison house at Gaza*.
- 17 The same piece was engraved by *Daniel Berger, jun.* 1767, with the figures in the same direction as they are in the original picture, which *Schmidt* has reversed ; there are likewise two *Negroes* behind the prince, which *Schmidt* has left out.



PRINTS

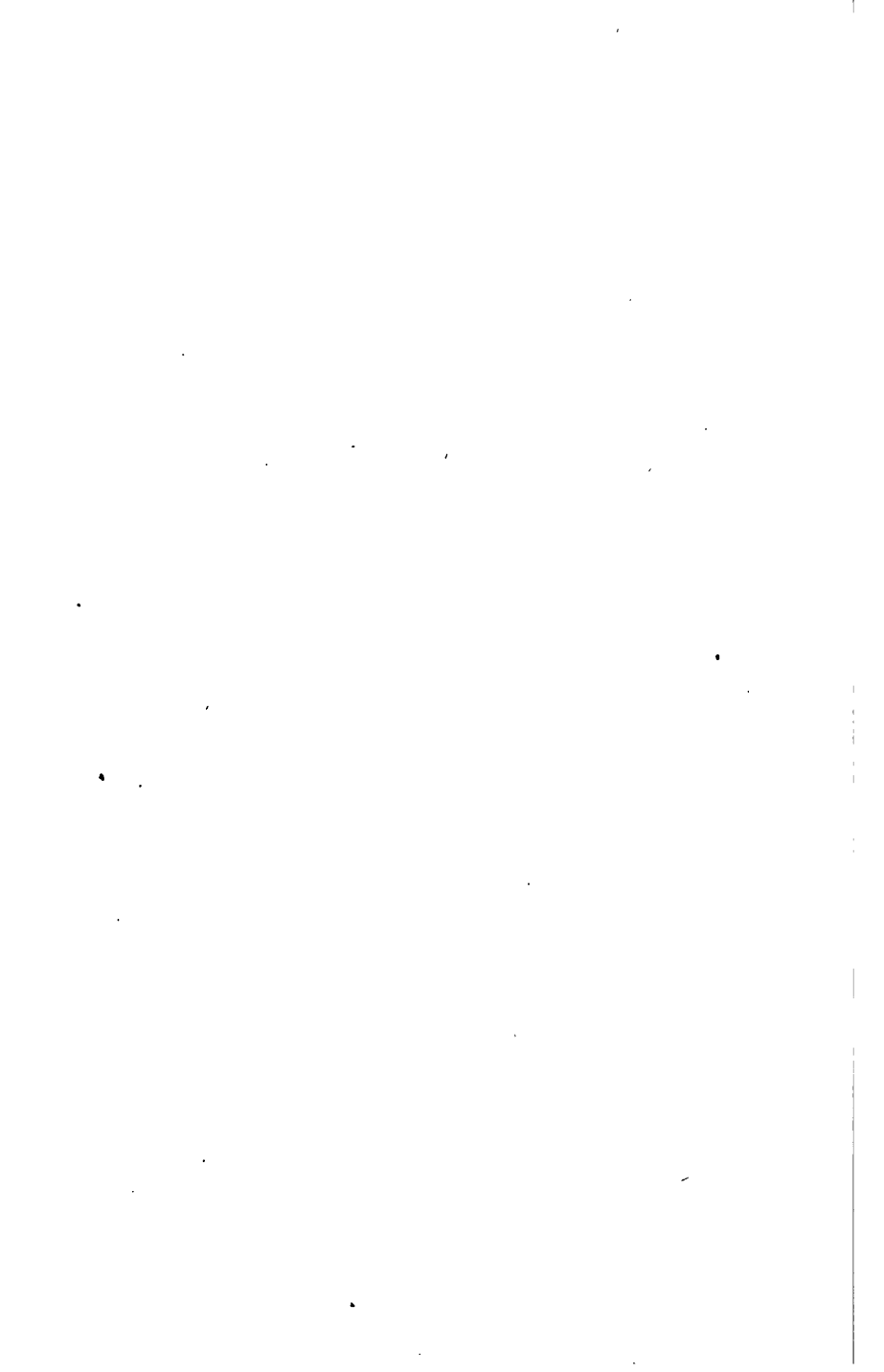
IN

IMITATION

OF

REMBRANDT'S

DRAWINGS.



SEVERAL SUBJECTS

ETCHED BY

M. LE COMTE DE CAYLUS.

A SET. The History of *Joseph*. Each $8\frac{5}{16}$ — $6\frac{3}{16}$.

- 1 *JOSEPH* telling his dream to his brethren.
 - 2 *Joseph* let down into the pit.
 - 3 *Joseph* sold to the *Ismaelitish* merchants.
 - 4 *Jacob* afflicted at the sight of *Joseph's* garment.
 - 5 The chastity of *Joseph*.
 - 6 *Potiphar's* wife accusing *Joseph* to her husband.
 - 7 *Joseph* in prison with the butler and baker.
 - 8 *Joseph* interpreting *Pharaoh's* dream.
 - 9 *Joseph* made governor of *Egypt*.
 - 10 *Joseph* making himself known to his brethren.
-
- 11 The angel delivering *St. Peter* out of prison, $8\frac{8}{16}$ — 9.
 - 12 An old man sitting near a table with a dog by his chair,
and an old woman leading a goat into the room,
5 — $7\frac{3}{16}$.
 - 13 An old man sitting and warming himself at a fire, be-
fore which stands a dog, with an old woman leading a
goat and spinning, $7\frac{5}{16}$ — $6\frac{3}{16}$.

PIECES by *B. Picart*, from his *Impostures Innocentes*.

- 1 An old woman asking alms at a door, $5\frac{8}{10} - 4\frac{3}{10}$.
- 2 *Boaz* and *Ruth*, $4\frac{3}{10} - 5\frac{3}{10}$.
- 3 The woman taken in adultery, $3\frac{1}{10} - 4\frac{3}{10}$.
- 4 Our Lord with *Martha* and *Mary*, $4\frac{5}{10} - 5$.
- 5 Our Lord with the disciples going to *Emmaus*, $4\frac{1}{10} - 5\frac{2}{10}$.
- 6 Our Lord foretelling his death to his disciples, $4\frac{4}{10} - 6$.
- 7 A *Roman* charity, $5\frac{1}{10} - 4\frac{9}{10}$.
- 8 The same subject, $5 - 3\frac{9}{10}$.
- 9 *Marcus Curius Dentatus* rejecting the presents of the *Samnites*, $5\frac{8}{10} - 7$.
- 10 *Judas* receiving the price of his treachery; arched, $5\frac{7}{10} - 8\frac{5}{10}$.

EIGHTEEN etchings of *Lions*; by *B. Picart*, in his collection of *Lions*, after several masters.

PIECES by *M. Poole*, of *Amsterdam*.

- 1 A presentation in the temple, $4\frac{5}{10} - 4\frac{2}{10}$.
- 2 Our Lord healing a sick person who is kneeling before him, $5\frac{2}{10} - 6\frac{7}{10}$.
- 3 Our Lord mistaken for the gardener by *Mary Magdalen*, $4\frac{7}{10} - 4\frac{3}{10}$.
- 4 *Philip* baptizing the eunuch, $6\frac{3}{10} - 7$.
- 5 The bust of an *Oriental* figure leaning against the back of a great chair, $1\frac{7}{10} - 2\frac{3}{10}$.
- 6 Three heads sketched, $2\frac{1}{10} - 2\frac{2}{10}$.

- 7 An *Oriental* figure drinking, 4 — $1\frac{1}{16}$.
- 8 An old man leaning on a stick, $4\frac{3}{16}$ — $1\frac{3}{16}$.
- 9 A man sitting under an arch, $6\frac{4}{16}$ — $3\frac{9}{16}$.
- 10 A man in an *Eastern* dress sitting in a great chair,
with an old man standing by him, $4\frac{3}{16}$ — $3\frac{7}{16}$.
- 11 An *Eastern* prince sitting in an elbow chair, 5 — $2\frac{6}{16}$.
- 12 Three men at dinner, with a woman attending, $4\frac{5}{16}$ — 6.

A SET; by *Busch*, inspector of the *D. of Brunswick's* gallery.

- 1 Bust of a philosopher. *Rembrandt* f. 1640, $4\frac{2}{16}$ — $2\frac{6}{16}$.
- 2 Bust of an old man in spectacles, $3\frac{3}{16}$ — $2\frac{4}{16}$.
- 3 Bust of an old man in front, in the mezetin cap,
 $3\frac{2}{16}$ — $2\frac{4}{16}$.
- 4 Another old man in a high fur cap, $3\frac{2}{16}$ — $2\frac{4}{16}$.
- 5 A man's head in a calotte, with a large beard, 3 — $2\frac{6}{16}$.
- 6 Bust of a warrior (not in *Rembrandt's* stile) $3\frac{2}{16}$ — $2\frac{7}{16}$.
- 7 Bust of an officer, $2\frac{7}{16}$ — $2\frac{1}{16}$.
- 8 The same subject, $2\frac{7}{16}$ — $2\frac{1}{16}$.
- 9 Profile of a man, a line beneath forming the beginning
of an oval.
- 10 Bust of a man, ditto.
- 11 Bust of a man, ditto.
- 12 Bust of a man, ditto.
- 13 Head of a man, ditto.
- 14 Bust of an old man, ditto.
- 15 The head of a satyr.
- 16 Profile of a warrior, $2\frac{1}{16}$ — $1\frac{3}{16}$.
- 17 Bust of a man, $2\frac{1}{16}$ — $1\frac{7}{16}$.

- 18 Head of a man nearly in profile.
- 19 Head of an old man.
- 20 Bust of a man, $2\frac{3}{10}$ — $1\frac{7}{10}$.
- 21 *Abraham and Isaac*; *Rembrandt*, 1640, $4\frac{3}{10}$ — $3\frac{1}{10}$.
- 22 The angel and *Tobias*; *Rembrandt f.* 1635, ditto.
- 23 *St. Jerome* reading; *Rembrandt f.* 1641, ditto.
- 24 *A Magdalen*; *Rembrandt f.* 1635, ditto.
- 25 The angel delivering *St. Peter* out of prison; *Rembrandt f.* 1635, ditto.
- 26 The flight into *Egypt*; *Rembrandt f.* 1636, ditto.
- 27 Our Saviour as the gardener; *Rembrandt f.* 1641, ditto.
- 28 The repose in *Egypt* $2\frac{1}{10}$ — $2\frac{5}{10}$.

A SET; by *Laurentz*.

- 1 The portrait of *Rembrandt*, $3\frac{3}{10}$ — $2\frac{8}{10}$.
- 2 *Rembrandt's* wife, $3\frac{3}{10}$ — $2\frac{8}{10}$.
- 3 Landscape with ruins of a church, $4\frac{8}{10}$ — 7.
- 4 Landscape with cottages, $4\frac{8}{10}$ — 7.
- 5 Preparation for the Passover, 1759, 6 — $7\frac{6}{10}$.
- 6 *Jesus Christ* entombed, 1756, 6 — $7\frac{6}{10}$.
- 7 An old woman combing a girl's hair, 1756, $4\frac{7}{10}$ — $6\frac{1}{10}$.
- 8 A man holding his right hand to his chin, 1756, $4\frac{7}{10}$ — $3\frac{2}{10}$.
- 9 Head of a *Polander*, $3\frac{3}{10}$ — $2\frac{8}{10}$.
- 10 Head of a young woman with a feather in her hair, $3\frac{1}{10}$ — $2\frac{8}{10}$.
- 11 An old man, in a large hat, walking, 1756, $3\frac{7}{10}$ — 3.
- 12 An old man in a high cap, walking, 1756, $3\frac{7}{10}$ — 3.
- 13 A woman carrying a child, 1756, $5\frac{3}{10}$ — $3\frac{1}{10}$.

- 14 An old man drawing, 1756, $3\frac{1}{16}$ — $4\frac{1}{16}$.
- 15 A child asleep, 1756, $3\frac{1}{16}$ — $4\frac{1}{16}$.
- 16 *Jesus Christ* conversing with *Martha*, 1756, $6\frac{1}{16}$ — $4\frac{7}{16}$.
- 17 A *Persian*, 1759, $6\frac{1}{16}$ — $5\frac{6}{16}$.
- 18 An old man sitting in a chair, 1756, 6 — $4\frac{1}{16}$.
- 19 An old woman carrying a jug of water, 1756, 6 — $3\frac{7}{16}$.

A SET; by *A. Bartsch*.

- 1 An old woman reading by candle light, 1783, 9 — $7\frac{1}{16}$.
- 2 Our Saviour with *Nicodemus*, 1782, $10\frac{1}{16}$ — 13 .
- 3 The death of *Ananias* and *Sapphira*, 1782, $9\frac{1}{16}$ — $13\frac{7}{16}$.
- 4 *Haman* and *Mordecai*, 1783, $11\frac{1}{16}$ — $15\frac{1}{16}$.
- 5 An old woman spinning, 1782, $11\frac{1}{16}$ — $9\frac{1}{16}$.
- 6 to 11 An old man walking; a child asleep; an old man walking; a woman carrying a pitcher; an old man sitting in an elbow chair; an old man sitting on a bank; 1783, $11\frac{1}{16}$ — $12\frac{7}{16}$.

EIGHT. In *Rogers's* imitations of drawings; vol. ii.

- 1 *Esau* selling his birth-right to *Jacob*. In the collection of *T. Hudson*, painter; by *Sim. Watts*, 1765, 11 — $9\frac{1}{16}$.
- 2 *Joseph* interpreting *Pharaoh's* dream. In the same collection; by the same, 1766, $11\frac{1}{16}$ — 14 .
- 3 *Jesus* raising *Fairus's* daughter. In the same collection; by the same, 1765, 11 — $12\frac{7}{16}$.
- 4 A monk sitting in his cell, in devout meditation. In the collection of *Charles Rogers, Esq.*; by *W. W. Ryland*, 1763, 16 — $11\frac{1}{16}$.

- 5 *Turks drinking coffee.* In the collection of *Ralph Willet, Esq.*; by *S. Watts*, 1767, 11 $\frac{5}{10}$ — 8 $\frac{4}{10}$.
 - 6 An old man knocking at a door. In the collection of *Mr. Reynolds*, 1763.
 - 7 An old woman reflecting on what she has been reading. In the same collection, and on the same plate; by *W. W. Ryland*, 1763, 13 $\frac{2}{10}$ — 6 $\frac{7}{10}$.
 - 8 A boy telling his story. In the same collection; by *W. Hebert*, 1762, 12 $\frac{3}{10}$ — 11.
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- 1 Profile of a man in a cap, his finger pointing to his chin. *Rembrandt del.* and *G. F. Schmidt*, reversed, 1748, 3 $\frac{6}{10}$ — 2 $\frac{8}{10}$.
 - 2 Profile of an old woman with her mouth open turned to the left; by the same, 3 $\frac{2}{10}$ — 3.
 - 3 A landscape; evening, a canal with mills, &c. arched at the corners; etched by *Capt. Baillie*, 1765, 7 — 12.
 - 4 A landscape; an open country with the stump of a tree in the middle of the fore-ground; with the motto, *Tacet et loquitur*. In the collection of *Mr. Hone*; by the same, 1760, 7 — 12.
 - 5 The entombing the body. In the collection of *Mr. Hudson*; by the same, 10 $\frac{4}{10}$ — 12 $\frac{8}{10}$.
 - 6 *L' Histoire touchante.* A man reading to another by candle light. In the collection of *Mr. Dan. Neyman*; by the same, 1767, 8 $\frac{6}{10}$ — 10 $\frac{6}{10}$.
 - 7 The prodigal son's return; by *Dietricy*, 2 $\frac{4}{10}$ — 2 $\frac{3}{10}$.
 - 8 A beggar in a large cap, walking to the left, with his stick under his arm; etched, and marked *Rembrandt f.* 1635, 6 $\frac{8}{10}$ — 2.

- 9 A man laughing, the same subject as N^o. 294, marked *Rembrandt f.* $4\frac{5}{16}$ — $3\frac{4}{16}$.
- 10 *St. Jerome* in his cave kneeling ; published by *Vander-gucht*, $7\frac{5}{16}$ — $9\frac{2}{16}$.
- 11 The same subject nearly ; by *M. Darley*, $8\frac{4}{16}$ — 10.
- 12 A landscape, a cottage with a river in front ; by *Giulo Zocchi*. Size of the subject, $4\frac{5}{16}$ — $6\frac{9}{16}$.
- 13 Cottages, its companion ; by the same, $4\frac{5}{16}$ — $6\frac{9}{16}$.
- 14 A boy looking over a door-hatch in front, in colours ; by *Cornelius Ploos Van Amstel*, $9\frac{4}{16}$ — $7\frac{4}{16}$.
- 15 A woman seen from behind leaning over a door-hatch ; by the same, $6\frac{1}{16}$ — $5\frac{8}{16}$.
- 16 *St. Peter* ; by *Captain Baillie*, $8\frac{5}{16}$ — $5\frac{5}{16}$.
- 17 An elephant ; by the same.
- 18 Landscape in imitation of a drawing in *Indian ink* ; by *D. Chedowiecki*,
- 19 Landscape in imitation of a drawing in *Bistre* ; by *J. M. Falbe*.
- 20 A woman on her death bed, with a lamp burning, and an old man praying. In the collection of *Mr. Jon. Richardson* ; by *A. Pond*, 1736, 8 — $8\frac{7}{16}$.
- 21 Landscape, with a cottage near a canal, within it are a man and woman sitting by a fire ; a night piece ; by *Overlaet*, *sous la direction de Martenasié d'Anvers*, 1761, $6\frac{4}{16}$ — $9\frac{7}{16}$.
- 22 The angels departing from *Abraham* ; by *M. de St. Maurice*.
- 23 A blind beggar supplicating alms from an old man ; by the same.



A

CATALOGUE

OF THE

WORKS

OF

REMBRANDT'S SCHOLARS,

VIZ.

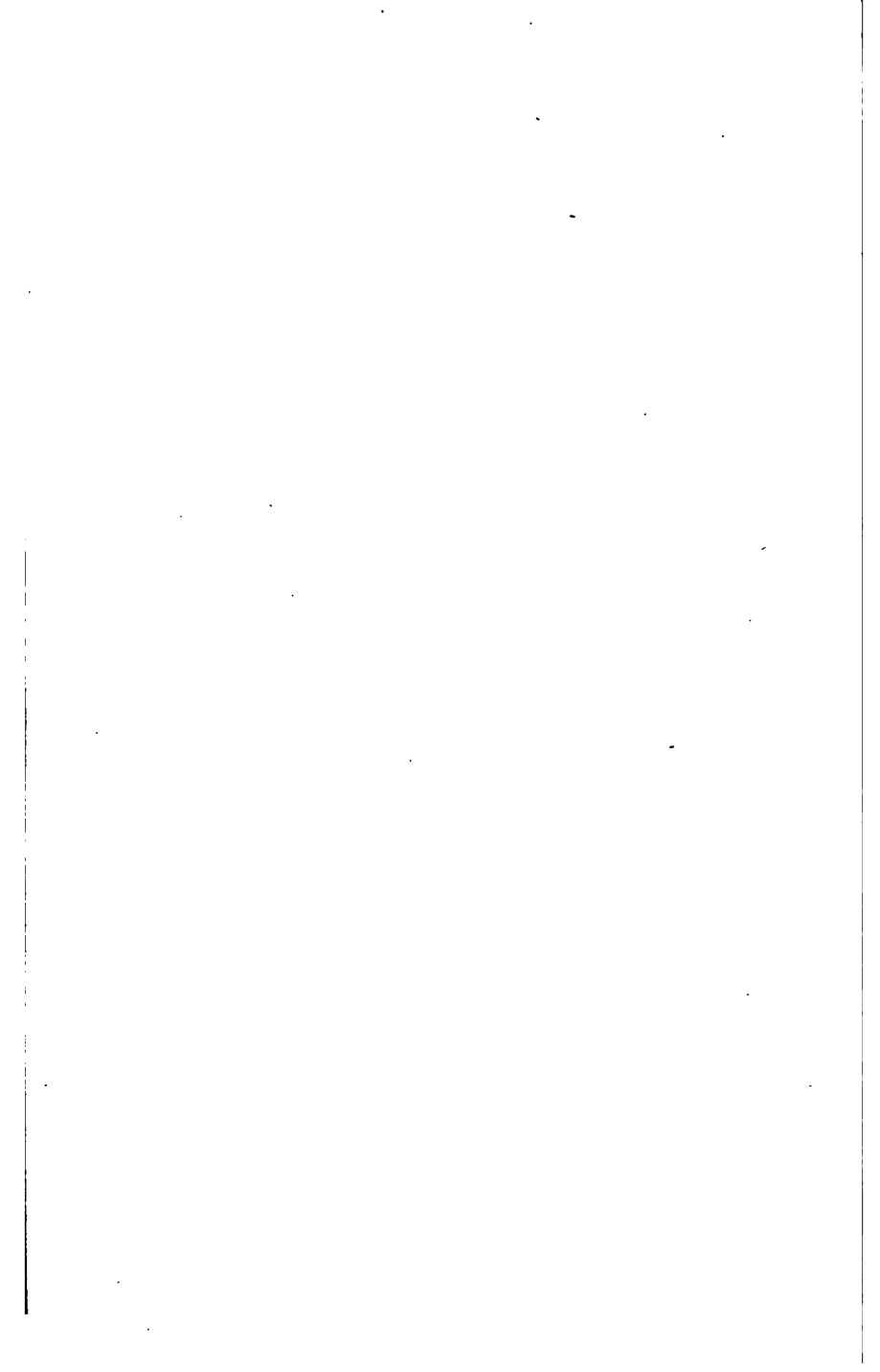
BRAMER, BOL, LIVENS,

AND

VAN VLIET.

COMPILED FROM THEIR

ORIGINAL ETCHINGS.



ETCHING

BY

LEONARD BRAMER.

A LADY at her toilet, with a gentleman playing on the lute, and singing ; he is standing behind the toilet table, on which lie several trinkets. To the left on another table, is a lute with a *German* flute lying on some music books, and on the ground are several musical instruments reared up. This is the only etching by *Bramer*, it is *scarce*, and all the impressions are faint. Towards the bottom left corner is written, *L. BRAMER, Invent.* 10 $\frac{3}{16}$ — 9 $\frac{2}{16}$.



PRINTS

AFTER

LEONARD BRAMER.

- 1 **P**ORTRAIT of *Leonard Bramer*; engraved by *A. V. D. Does*.
- 2 Another; by *Houbracken*.
- 3 Another; by *Weyerman*.
- 4 Another; a *Vignette* in *Descamp's* lives of the painters.
- 5 The dice-players. *Chez Beauvarlet*; marked *Bramer p.*
- 6 The game of nine pins. The same.
- 7 A Bacchanalian piece; by *C. F. Boetius*, *Dresden*.
- 8 Nymphs bathing; by the same.
- 9 *Pyramus and Thisbe*. In the collection of the *Earl of Pembroke*; engraved by *P. C. Canot*, 17⁶/₁₀ — 21⁷/₁₀.

ETCHINGS

BY

FERDINAND BOL.

- 1 **A WOMAN** sitting in a room and suckling her child. Behind her is a man leaning, and looking over her shoulder ; near her foot sits a cat. In the middle of the room is a cradle, and on the left side a bed. This piece is executed somewhat in *Rembrandt's* dark manner, and was for some time considered as done by him ; till the name and date, *F. Bol, 1649*, were discovered on a pane of a window, which is on the right side of the print. *Gersaint's* catalogue, page 311, 7 $\frac{3}{16}$ — 8 $\frac{4}{16}$.
- 2 **Abraham** offering up *Isaac*. This is a fine composition, executed with great spirit. *Isaac* lies on the ground with his hands tied together. *Abraham* is behind him in a stooping attitude, in the action of drawing his

knife out of the case, but looking earnestly at an angel who arrests his left arm. Behind him appears the head of a ram entangled in a thicket. On the left side, on the ground, is written *F. Bol. f.* This piece is arched. Cat. p. 315, 15 $\frac{2}{10}$ — 12 $\frac{8}{10}$.

- 3 *St. Jerome* in a cavern. He is sitting towards the right on a bank, almost naked; he is turned to the left, and is contemplating a crucifix which he holds with both hands. Above his left shoulder hangs his hat and a bottle. Before him is a lion lying on the ground, with its head turned towards him. Behind the lion is an arch in the rock. Above a book, which lies open in the right corner, is written *F. Bol, fe. 1644.* This piece is arched. Cat. p. 315, 11 $\frac{2}{10}$ — 9 $\frac{7}{10}$.
- 4 Portrait of a young man in a high crowned hat. His face is a three-quarters turned towards the left. He is sitting behind a table, on which he leans his left arm. On the left side is a pilaster from which springs an arch. In the top right corner is written *Bol, f.* Cat. p. 316, 6 — 4 $\frac{4}{10}$.
- 5 Portrait of a man in the mezetin cap with two feathers. He is turned to the right and wrapped in a flowered cloak. Towards the top right corner is written *F. Bol, f. 1642.* Cat. p. 316, 3 $\frac{5}{10}$ — 3.
- 6 A young woman leaning upon some stone-work at a window. She is seen in front, and in her right hand, which is raised up, she holds a pear. Near the left corner is written *F. Bol. 1652.* Cat. p. 316, 5 $\frac{8}{10}$ — 4 $\frac{7}{10}$.

7 Portrait of a woman in an oval. She is nearly in profile turned to the right, and wears a large hat with two feathers in it. This is a very pleasing head well executed, and the *chiaro scuro* produces a fine effect. At the top is written *F. Bol, f. 1624.* Cat. p. 316, 4 — 3.

8 A philosopher in meditation. He is sitting nearly in front, and has a large beard. He holds his spectacles in his right hand, which rests upon the elbow of his chair. His left elbow leans on a table, on which are some books with a globe. He wears a fur gown, and a mezetin cap. In the back-ground is a pillar, and to the right of it a book-case, with a curtain drawn a little sideways. On a paper which lies on the table is written *Bol fecit, 1653.* It is arched. Sup. N^o. 1, $9\frac{1}{16}$ — $7\frac{1}{16}$.

Of this piece there is a *very scarce* impression, which is less worked upon in general. Sup. N^o. 2.

9 An old philosopher sitting before a table in contemplation. He has a beard, and holds with both hands a book which is open. To the left on the table are two globes; and in the back-ground behind him is a pillar reaching to the top of the print. Sup. N^o. 3, $8\frac{3}{16}$ — $6\frac{1}{16}$.

Of this there is an impression which is *very scarce*. The pillar, is not seen, and the whole is less wrought upon. The effect is not so good as in the finished print. Sup. N^o. 4.

10 An old man in a mezetin cap, sitting. He rests his left hand on the elbow of his chair, his right is under

his robe which is open before, bordered with fur, and fastened with a buckle. To the right are some books and a candle, not lighted. Towards the top on the left is written *Bol.* Sup. N°. 5, 7 $\frac{5}{16}$ — 5 $\frac{1}{16}$.

Of this there is a *very scarce* impression, which is in general less finished. Sup. N°. 6.

- 11 The bust of an old man, a full face, in an oval, cut at the top. He is in a robe, bordered with fur, and fastened before with a diamond clasp. This piece is *very scarce*. Sup. N°. 7.
- 12 *Gideon's* sacrifice. This piece, and the three following, are erroneously attributed to *Rembrandt*, by *M. M. Helle and Glomy*. *Rembrandt's* catalogue N°. 38.
- 13 An astrologer. *Rembrandt's* catalogue N°. 147. Sup. N°. 9.
- 14 Portrait of an officer. *Rembrandt's* catalogue N°. 309. Sup. N°. 8.
- 15 Portrait of an old man. *Rembrandt's* catalogue, N°. 366. Sup. N°. 10.
- 16 *Hagar* with *Ismael* in the desert. *Hagar* is in the middle of the print with a veil on her head. In her despair she has placed *Ismael* under a bush; she is raising herself from the ground, and looking with amazement on an angel who stands behind her, and comforts her, by pointing with the right hand to a well of water. This piece is *very scarce*, 4 $\frac{2}{3}$ — 5 $\frac{1}{3}$.

PRINTS

AFTER

FERDINAND BOL.

- 1 THE portrait of *Cornelius Tromp*, Vice Admiral of Holland; engraved by *Lambert Vischer*. Sup. N°. 11, 22 $\frac{5}{16}$ — 17.
- 2 The philosopher. In the cabinet of *Count de Brühl*; engraved by *L. Zucchi*. Sup. N°. 12, 12 $\frac{2}{16}$ — 13 $\frac{2}{16}$.
- 3 The portrait of *Admiral Ruyter*; by *H. Bary*.
- 4 *Afbilding der Regenten van dat Leprozen huis, te Amsterdam*, 1649; by *Vinkeler*.
- 5 *Absalom* asking pardon of his father *King David*; mezzotinto by *J. G. Haid*, 1766.
- 6 *David* and *Absalom*; by *J Spilsbury*.
- 7 The history of *King Belsazzar*; by *A. L. Kruger*.
- 8 *St. Peter* repenting; by *G. F. Schmidt*, 1770, 7 $\frac{7}{16}$ — 5 $\frac{8}{16}$.

- 9 *Diana* in a car drawn by dragons ; etched by *E. Bonnesone*.
- 10 *Vertumnus* and *Pomona* ; by *Guttenberg*.
- 11 A Lady reading. In the *Houghton* collection ; mezzotinto by *R. Earlom* ; arched, 18 — 12.
- 12 The Savoyard asleep ; by *Godinett*.
- 13 Bust of an old man. In the *Dresden* gallery ; by *J. A. Riedel*, 1755.
- 14 Head of a man ; by *Laurent*.
- 15 *Joseph* presenting his father to *Pharaoh* ; a large mezzotinto ; by *F. Gosse*.

ETCHINGS

BY

JOHN LIVENS.

- 1 **T**HE RESURRECTION of *Lazarus*. This scene is the inside of a cavern. Our Saviour stands a little on the right, with his hands clasped before him ; his head leans back, and his eyes are shut. He appears to be addressing his omnipotent father in earnest prayer. Below him is the tomb uncovered, with the hands of *Lazarus* seen stretched out, above the side of it. Most part of the back-ground consists of a glory. On the left, a *Morisco* woman holds the linen cloth which had covered *Lazarus* ; behind her is a sister of his, with three men. A little below our Saviour's feet is written *J. Livens fecit. Franc. Vander Wyngaerde ex.* Cat. p. 316, 14 — 12 $\frac{3}{8}$.

There is an impression, which is *very scarce*, before the name of *Livens* and *Wyngaerde* were inserted.

- 2 *St. Francis* sitting in a grotto, meditating. Cat. p. 317, $9\frac{3}{16}$ — 7.
- 3 Another *St. Francis*, a whole length, sitting in a chair. Cat. p. 317, $10\frac{1}{16}$ — 8.
- 4 *St. Jerome*. He is sitting with a cloth round his middle, in a grotto, turned to the right. His head is inclined, and he holds a crucifix with both hands; on the right side is a large book, and a bottle, with a small tree; on the left, near the top, hangs his hat, with an hour-glass. He has a glory round his head. Low down on the left is marked I. L. This piece is strongly etched, and produces a good effect. Cat. p. 317, $9\frac{7}{16}$ — $8\frac{3}{16}$.
In the *first* impression, which is *very scarce*, several parts are indetermined, particularly the book, and bottle; and it is larger, measuring $12\frac{7}{8}$ — $10\frac{2}{8}$.
- 5 Head of a *Persian* in a turban, marked on the left side opposite to the head, I. L. Cat. p. 317, $3\frac{7}{8}$ — $3\frac{2}{8}$.
- 6 A head bald before, with a collar suspended from the neck. Companion to N°. 5, and the same size. They are both *scarce*. Cat. p. 317.
- 7 A noble *Venetian* sitting in an elbow chair, seen in profile. A wood cut. It has a fine effect, and is *extremely rare*. It is marked on the right near the bottom I. L. Cat. p. 318, $6\frac{6}{16}$ — $5\frac{2}{8}$.
- 8 A *Persian* head in a turban, a profile. Cat. p. 318, $6\frac{4}{16}$ — $5\frac{6}{16}$.
- 9 Bust of a man nearly in profile, in a rich fur robe with clasps; the hair is very short, and frizled. On the

- left behind the neck, is marked I. L. *fec.* Cat. p. 318, $6\frac{4}{10} - 5\frac{3}{10}$.
- 10 Another, with a thin beard, it's companion. Cat. p. 318, $6\frac{4}{10} - 5\frac{1}{10}$.
- 11 Portrait of a man seen in front, in a calotte, with a collar. Cat. p. 318, $6\frac{4}{10} - 5\frac{2}{10}$.
- 12 The portrait of *James Gouterre* an *English* musician, holding his lute in his left hand. In the margin to the right, under four *Latin* lines, is written *Joannes Livius fecit et excudit.* Cat. p. 318, $10\frac{3}{10} - 8$.
- 13 A bust of a *Capuchin*, in profile, turned to the left. Cat. p. 318, $11\frac{5}{10} - 9\frac{8}{10}$.
- 14 A fine bust in a *Persian* dress ; a profile, in a turban with feathers, and a fur robe. Cat. p. 318, $10\frac{7}{10} - 8\frac{8}{10}$.
- 15 *Ephraim Bonus*, a *Jewish* physician. In the margin, on the left is written *Joannes Lyvius fecit.* Cat. p. 319, $13\frac{2}{10} - 10\frac{4}{10}$.
- 16 Head of an old woman in profile, executed in a very singular manner. Cat. p. 319, $5\frac{3}{10} - 3\frac{8}{10}$.
- 17 The virgin sitting and presenting a pear to the infant *Jesus* lying on her lap. In the middle of the margin is written *Jesus Maria*, and in the left corner *Joannes Livius fecit.* Sup. N°. 1, $11\frac{7}{10} - 6\frac{4}{10}$.
- 18 *St. Anthony* sitting, and turned towards the left. In the middle of the margin is written, *S. Antonius*, and in the left corner *Joannes Livius fecit. et excudit.* Sup. N°. 2, $10\frac{7}{10} - 8\frac{3}{10}$.
- 19 *St. Francis* sitting in a grotto, in meditation ; he is on the left side of the print, and turned to the right. Sup. N°. 8, $8\frac{3}{10} - 5\frac{9}{10}$.

- 20 An upright landscape, a wood cut, consisting chiefly of three trees. This is a beautiful piece and is *very scarce*. Towards the middle, near the bottom, is marked I. L. Sup. N°. 4, $8\frac{7}{10} - 5\frac{5}{10}$.
- 21 Two persons, having quarrelled at cards, are about to fight. One of them is armed with a knife, the other with a beer pot. On a table, between them, is a slate with cards. Death, ornamented with vine leaves, appears as if coming to part them. In the margin are two *Latin* verses; on the left, *Joannes Livius pinxit et fecit.* and on the right *Franc. v. Wyngaerde exc.* Sup. N°. 5, $7\frac{5}{10} - 10\frac{2}{10}$.
- 22 A man kneeling, looking up towards heaven, with his right hand stretched out. To the right is the trunk of a tree. Marked I. L. *fecit.* and in the top left corner, *V. Wyngaerde ex.* Sup. N°. 6, $8 - 6\frac{1}{10}$.
- 23 *St. Jerome.* He is sitting on the right with his eyes turned towards heaven; he rests his right hand on his knee with a book open, his left hangs by his side. Behind him are some trees, and on the left is an eagle. At the bottom is written *Jean Livens fecit.* and *J. P. Berendr. ex.* Sup. N°. 7, $6\frac{4}{10} - 5\frac{6}{10}$.
- 24 A man in a cloak walking towards the left. On a large stone lying on the ground, is marked I. L. Sup. N°. 8, $4\frac{8}{10} - 3\frac{6}{10}$.
- 25 The adoration of the shepherds. Near the middle of the print, the virgin is sitting in profile, with the infant *Jesus* on her lap. *Joseph* is standing behind her; above them is a hay rack. There are several persons in attitudes of adoration. On the left side near the

- manger is marked I. L. This piece is coarsely etched and is *scarce*. Sup. N°. 9, $4\frac{1}{10}$ — $3\frac{4}{10}$.
- 26 *St. Jerome* sitting on a bank, turned to the right, in contemplation ; with a crucifix before him reared up to a rock. Behind him is marked I. L. Sup. N°. 10, $4\frac{2}{10}$ — $3\frac{6}{10}$.
- 27 Portrait of an old man, his head nearly bald, with a large round beard. In the top right corner is marked I. L. and lower down *S. Savery excut.* Sup. N°. 11, $7\frac{3}{10}$ — $5\frac{6}{10}$.
- 28 Bust of an old man with a flowing beard, in profile, turned to the left ; his garment is fastened with a large button. On the left, opposite his neck, is marked I. L. Sup. N°. 12, $6\frac{1}{10}$ — $5\frac{6}{10}$.
- 29, 30, 31 Three *Oriental* heads copied after *Rembrandt*, N°. 266, marked I. L. Sup. N°. 13, $6\frac{4}{10}$ — $5\frac{6}{10}$.
- 32 A young woman in profile, a half-length, with long hair covering both her shoulders. She has a neck-lace of pearls, and a girdle round her waist. In the right corner, low down, is marked I. L. and at the top, *Franc. v. Wyngaerde excu.* Sup. N°. 14, $6\frac{3}{10}$ — $5\frac{6}{10}$.
- 33 Bust of a young man, a profile, placed in the right corner of the print, and directed towards the left. He has a large cape, and short straight hair. Opposite his forehead is marked I. L. Sup. N°. 15, $6\frac{4}{10}$ — $5\frac{6}{10}$.
- 34 Bust of a young man in profile, turned towards the right ; his hair is thick, and waved ; his head uncovered, and he wears a fringed neck-cloth. In the right corner at the bottom is marked I. L. Sup. N°. 16, $6\frac{3}{10}$ — $5\frac{6}{10}$.

- 35 Portrait of a man with *moustaches*, marked I. L. Sup. N°. 17, $6\frac{3}{16}$ — $5\frac{6}{16}$.
- 36 Bust of an old man, nearly in profile, in a fur cap; he is turned to the right, and his beard is jaggy. Behind his neck is marked I. L. *fec.* On the right near the top, *F. v. Wyn. exc.* Sup. N°. 18, $5\frac{8}{16}$ — $4\frac{9}{16}$.
- 37 Bust of a young man in the stile of that by *Rembrandt*, N°. 267. He is a profile, in a mezetin cap, turned to the right. Behind his shoulder is written *J. Livens*, and near the top, *Franciscus Vanden Wyngaerde exc.* Sup. N°. 19, $5\frac{8}{16}$ — $4\frac{9}{16}$.
- 38 Bust of an old woman in profile, with a veil on her head. She is on the right side, and turned to the left. In the left corner near the bottom is written *J. Livens, fec.* and below it *F. V. Wyn. ex.* Sup. N°. 20, $5\frac{8}{16}$ — $4\frac{9}{16}$.
- 39 Bust of a woman in the same stile. Sup. N°. 21, nearly 3 — $2\frac{4}{16}$.
- 40 Bust of a woman in profile. She is on the left side, and turned to the right, in a little cap ornamented with pearls. Sup. N°. 22, $5\frac{8}{16}$ — 5.
- 41 Bust of an old man, a profile turned to the right; his hair is very short, and his beard and *moustaches* thin. In the middle of the left side is marked I. L. Sup. N°. 23, $5\frac{8}{16}$ — $4\frac{7}{16}$.
- 42 Bust of an old man, his head partly bald, his beard long, his cloak open, and his habit buttoned. In the bottom, on the right, is marked I. L. Sup. N°. 24, $4\frac{9}{16}$ — 4.
- 43 Bust of an old man; his head is inclined, and turned

- a little towards the right ; he has *moustaches*. In the middle on the right is marked I. L. Sup. N°. 25, 5 — $3\frac{7}{16}$.
- 44 Bust of an old man, much the same character as the last. Above the middle, on the left is marked I. L. Sup. N°. 26, $3\frac{8}{16}$ — $3\frac{2}{16}$.
- 45 Bust of a man seen nearly in front. The head is uncovered and leans backward ; the hair is frizzled, and the beard and *moustaches* are jaggy. In the middle on the left is marked I. L. and at the top, *Franc. Vanden Wyngaerde*. Sup. N°. 27, $3\frac{1}{16}$ — $2\frac{7}{16}$.
- 46 Head of *Jesus Christ* in profile, inclining to the right. On the left towards the top is marked I. L. Sup. N°. 28, 3 — $2\frac{4}{16}$.
- 47 Bust of an old man, a profile lightly etched, in a high round cap ; his beard thick and straight. Sup. N°. 29, $3\frac{1}{16}$ — $2\frac{4}{16}$.
- 48 Bust of a man, a profile, in a cap which reaches to the top of the plate. Sup. N°. 30, $3\frac{1}{16}$ — $2\frac{4}{16}$.
- 49 An old man sitting, in a calotte. His face is nearly seen in front, and his garment is open, and both hands are seen. On the left is marked I. L. Sup. N°. 31, $2\frac{7}{16}$ — $2\frac{3}{16}$.
- 50 Head of a woman, in a large hat, with a cornet cap. Sup. N°. 32, $3\frac{1}{16}$ — $3\frac{9}{16}$.
- 51 Bust of a man laughing, with his teeth seen. Sup. N°. 33, $3\frac{6}{16}$ — $3\frac{4}{16}$.
- 52 Bust of a man, a little turned to the left. He wears a cap, his habit has buttons, and he has a cravat round his neck. On the left, towards the head, is marked I. L. Sup. N°. 34, $2\frac{9}{16}$ — $2\frac{4}{16}$.

- 53 Bust of an old man, nearly in front (feebly etched) in a calotte, his beard thick and frizzled, and his robe bordered with fur. In the middle, on the left, is marked I. L. Sup. N°. 35, 3 — $2\frac{4}{8}$.
- 54 Bust of a woman, a profile, her hair, which hangs on her left shoulder, is tied near the bottom. She is turned to the left. Sup. N°. 36, 3 — $2\frac{4}{8}$.
- 55 Bust of an old man, in profile; he has a long beard, and his hair is curled on the crown; he is on the left side of the print and turned to the right. Near the bottom, at the right corner is marked I. L. The best impressions are before the address of *P. de Balliu*, $6\frac{4}{8}$ — $5\frac{7}{8}$.
- 56 to 59 The four *Evangelists*. They are marked I. L. and measure each, $5\frac{2}{8}$ — $3\frac{7}{8}$.
- 60 *Vertumnus* and *Pomona*. *Vertumnus* is sitting on the ground in the left corner, and *Pomona* on a bank opposite, beneath some trees. She wears a hat with a large feather in it, $6\frac{3}{8}$ — $5\frac{4}{8}$.
- 61 The two *Maries* going to the sepulchre. They are walking towards the right, holding a book which is open, in which they appear to be reading attentively, $3\frac{4}{8}$ — $2\frac{7}{8}$.
- 62 *Jesus* and the *Samaritan* woman at the well; after *Rembrandt*, $2\frac{5}{8}$ — $3\frac{4}{8}$.
- 63 The head of *Joseph* of *Arimathea*, a profile turned to the left; after the same, $3\frac{2}{8}$ — $3\frac{2}{8}$.
- 64 *Mercury* and *Argus*. *Mercury* is sitting on a bank playing upon his pipe. On another bank opposite to him, sits *Argus*, leaning upon a staff as if going to

sleep. Under the trunk of a large tree, behind *Mercury*, is *Io* turned into a heifer, with several sheep. Low down on the right, is marked, *I. L. fec.* and near the bottom towards the middle, *Franc. V. Wyngaerde, ex. 7 $\frac{6}{10}$ — 6 $\frac{6}{10}$.*

- 65 The Portrait of *Daniel Heinsius*, secretary to the *King of Sweden*. In the margin under four *Latin* verses, is written on the left, *Joannes Lyvius pinxit et fecit*, and in the middle *Martinus vanden Enden excudit*, 10 $\frac{6}{10}$ —8.
- 66 *Eight*, a set of little pieces, consisting of seven busts of men and women, and the title, *Varia Effigies a Joanne Livio. Lugd. Bat.* Two of them are described in the Sup. N^o. 28, 29.
- 67 Bust of a man ; the head is a three-quarters, the hair is long, and naturally frizled, falling on the shoulders. He has a plaited neck-band. Above the shoulder on the left, is marked *I. L.* This is a beautiful wood print, 6 $\frac{6}{10}$ — 5 $\frac{1}{10}$.
- 68 Bust of an old man, turned towards the right, the hair is short, and the beard frizled, with *moustaches* on the upper lip ; his robe is bordered with fur, and fastened with a clasp. Towards the left is marked *I. L. fec.* 6 $\frac{4}{10}$ — 5 $\frac{2}{10}$.
- 69 Bust of an old man. The head is a little turned towards the left, the beard and hair frizled. The body is covered with a cloak which is unfinished, 5 — 4 $\frac{2}{10}$.
- 70 An *Oriental* head. It is turned to the left, covered with a large turban with a tuft of feathers in it, above the left ear. The mouth is a little open, and smiling.

- He has a cloak bordered with fur. This piece is *extremely rare*, and appears to be unfinished, $4\frac{1}{16} - 3\frac{5}{16}$.
- 71 Bust of a man. The head is a three-quarters turned to the right, and covered with a fur cap. His cloak is fastened with a clasp at the top, $3 - 2\frac{4}{16}$.
- 72 Another bust of a man, of which the head is a three-quarters turned to the right, and covered with a fur cap rather flat at the top. The countenance is graceful with a pensive air, $2\frac{9}{16} - 2\frac{4}{16}$.
- 73 Bust of an officer with a helmet and gorget. The head is a three-quarters, turned towards the left; the hair is long, frizled, and flowing, $3\frac{4}{16} - 3\frac{2}{16}$.
- 74 An old man sleeping. The head is a three-quarters turned towards the left, his beard is large and a little frizled, as is the hair, $6\frac{7}{16} - 5\frac{9}{16}$.
- 75 Bust of an old man turned towards the right. The head is covered with a flat cap, the nose is large, the mouth is likewise large and drawn up, and the chin broad, $4\frac{9}{16} - 3\frac{2}{16}$.
- 76 An old man sleeping. He is sitting turned to the right, with the head inclined; the hands are clasped together, and rest on his knees. The back-ground, on the right, is in part wrought upon, but appears indetermined, $4 - 2\frac{8}{16}$.
- 77 A dead *Christ*. The subject is in a grotto, where the virgin and the holy women, with some angels, all appear to be deeply penetrated with sorrow. On the right, at the entrance, is *Joseph of Arimathea*, carrying a bason of perfumery to embalm the body of our

- Saviour. Near the bottom, a little angel sits on the ground, holding the winding sheet. On the left, at a distance, is seen the cross, whereon our Saviour had been crucified; and another cross on which is one of the thieves may just be discerned, $9\frac{6}{10} - 13\frac{4}{10}$.
- 78 Head of a man, with short hair and beard; at the left ear hangs a ring; the body is turned to the left and covered with a robe, ornamented with jewels on the shoulder, $6 - 5\frac{1}{10}$.
- 79 *Eight*, a set of seven heads, and the title, *Diverse tronikens géetst van J. L.* $2\frac{9}{10} - 2\frac{4}{10}$.
- 2 A white *Morisco* woman, in profile, turned to the left.
- 3 Head of a man with a short beard, in a calotte, turned to the left.
- 4 Head of a man in a high cap, fastened round the head with a double cord, turned to the right.
- 5 Head of a young man with frizled hair, turned to the right.
- 6 Another head of a young man with frizled hair, and turned to the right.
- 7 Head of a young man with long hair, in profile turned to the right.
- 8 Head of a man turned to the right, in a square hairy cap, very high and pointed, tied round with a band, the ends of which fall upon the left shoulder.
- 80 The head of a woman in profile, turned to the left; her hair is covered with a bonnet tied round her head, the end of the band covering her ear.

- 81 The holy family. The virgin is sitting on the right, holding the infant *Jesus* in her arms; she is turned towards *Joseph* and *St. John*, who are on the left side. Near the head of the virgin is written *Joannes Liven fecit*. The height of this print could not be ascertained, it having been cut at the bottom, but the width is $3\frac{7}{8}$.

PRINTS

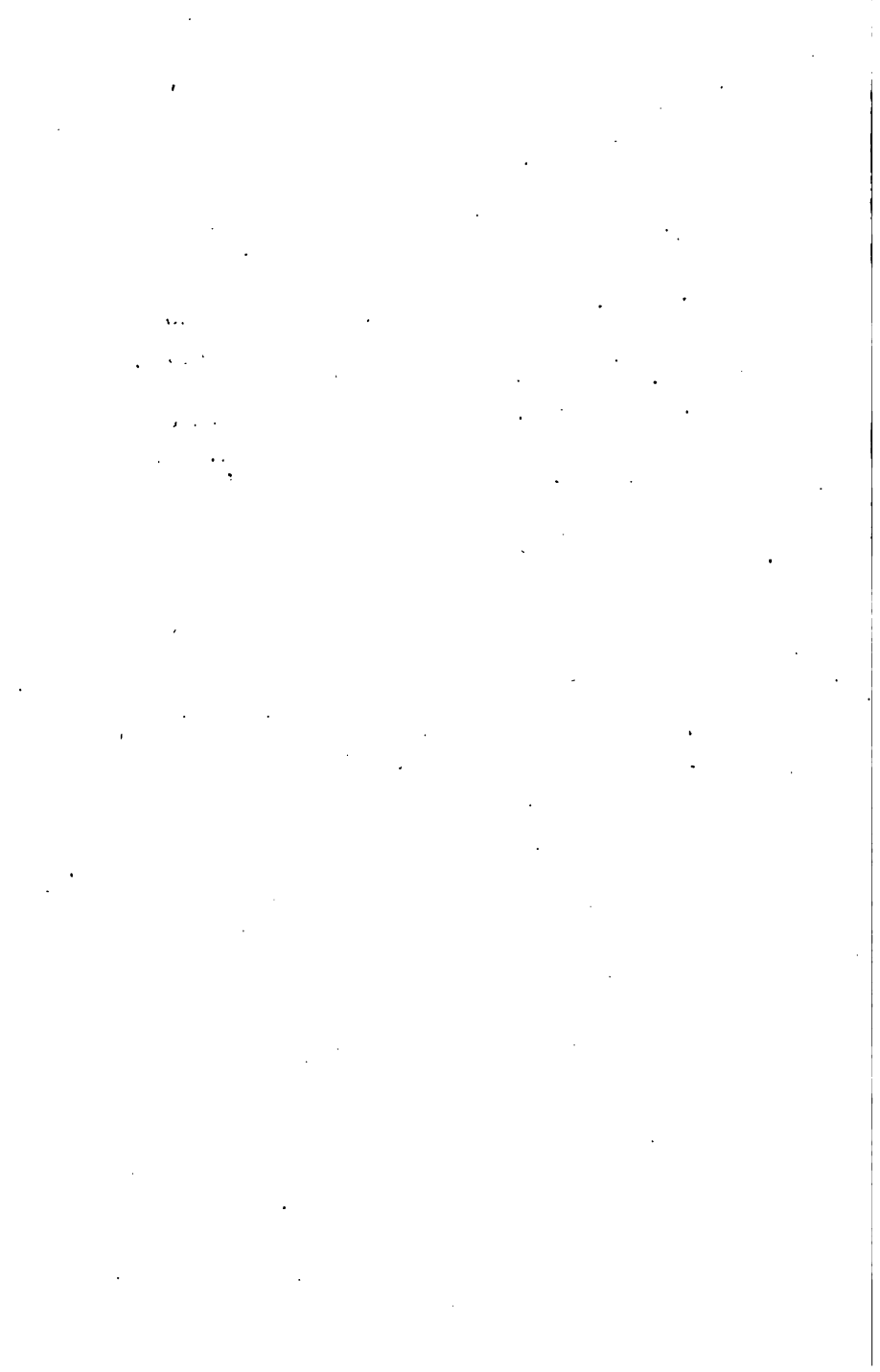
AFTER

JOHN LIVENS.

- 1 THE resurrection of *Lazarus*; engraved by *J. Louys*.
Cat. p. 316, 16 $\frac{1}{10}$ — 12 $\frac{6}{10}$.
- 2 Father *Paul* in a cavern. *W. P. L. fecit.* 11 $\frac{7}{10}$ — 8.
- 3 Head of an old man seen nearly in front, with a short jaggy beard; a wood cut; by *F. du Sart*, 6 $\frac{2}{10}$ — 5 $\frac{3}{10}$.
- 4 *Isaac* blessing *Jacob*; etched by *J. G. V. Vliet*, 18 $\frac{2}{10}$ — 15 $\frac{2}{10}$.
- 5 *Susannah* and the *Elders*; etched by *J. G. V. Vliet*.
Sup. N°. 1, 21 $\frac{7}{10}$ — 17 $\frac{1}{10}$.
- 6 Admiral *Van Tromp*; by *J. Francois*, 17 $\frac{3}{10}$ — 13 $\frac{3}{10}$.
- 7 The same person; by *C. Van Dalen*. Sup. N°. 2,
16 $\frac{5}{10}$ — 12 $\frac{7}{10}$.
- 8 Admiral *Van Galen*; by *M. Moxyen*, 17 $\frac{3}{10}$ — 13 $\frac{6}{10}$.

- 9 *Anna Maria A Schurman* ; by *Jonas Suyderhoef*. Sup. N°. 3, $13\frac{9}{10}$ — $10\frac{3}{10}$.
- 10 *Cornelius Haesdonck* ; by *S. Savry*. Sup. N°. 4, $13\frac{5}{10}$ — $9\frac{9}{10}$.
- 11 *John David de Heem of Utrecht*, painter ; by *P. Pontius*. Sup. N°. 5, 11 — $8\frac{1}{10}$.
- 12 *John de Heem* ; by *Pontius*, $10\frac{6}{10}$ — $7\frac{2}{10}$.
- 13 *Daniel Segers* ; by *P. Pontius*. Sup. N°. 6, $10\frac{5}{10}$ — 8.
- 14 *Joost Vondel*, a Dutch poet ; *T. E. Matham* excudit. Sup. N°. 7, $12\frac{7}{10}$ — $9\frac{4}{10}$.
- 15 *Luke Vosterman* engraver ; by *F. Vanden Wyngaerde*, very scarce. Sup. N°. 8, $10\frac{5}{10}$ — 8.
- 16 *Const. Huggens*, secretary to the Prince of Orange ; by *L. Vorsterman*. Sup. N°. 9, $10\frac{5}{10}$ — 8.
- 17 *Nicolas L'Amier* ; by *L. Vosterman*. Sup. N°. 11, $10\frac{6}{10}$ — $8\frac{2}{10}$.
- 18 *Admiral Van Galen* ; by *M. Mozyn*. Sup. N°. 12, $16\frac{3}{10}$ — $12\frac{3}{10}$.
- 19 *Francis vanden Wyngaerde* ; *F. v. W. ætatis suæ* 23, A°. 1637 ; by *Con. Matthus*. Sup. N°. 13, $3\frac{4}{10}$ — $2\frac{6}{10}$.
- 20 *Captain Jeron. de Bran* ; by *L. Vosterman*, $12\frac{5}{10}$ — $8\frac{7}{10}$.
- 21 Bust of an old man, a full face ; by *P. Angel*, 1637. Sup. N°. 14, $2\frac{1}{10}$ — 2.
- 22 *Abramam Heydanus*. Sup. p. 175.
- 23 *Paulus du Pont*, engraver ; by *P. de Jode*, $6\frac{3}{10}$ — $4\frac{2}{10}$.
- 24 A warrior resting his right arm upon his sword, $6\frac{3}{10}$ — $4\frac{6}{10}$.
- 25 Landscape with ruins, in imitation of a drawing ; by *Kotwick*, $7\frac{9}{10}$ — $10\frac{4}{10}$.

- 26 A woman half-length, with her right elbow leaning upon a book, her head resting upon her hand ; etched by *Matt. Oesterreich*, 7 — $5\frac{5}{16}$.
- 27 The head of a *Polander*, a full face ; the body turned to the left. In the back-ground is marked I. L. $4\frac{8}{16}$ — $3\frac{7}{16}$.
- 28 Bust of an old man, a full face ; the hair and beard are very short and frizled. This is a wood print; by *F. du Sart*, $6\frac{9}{16}$ — $5\frac{3}{16}$.



ETCHINGS

BY

JOHN GEORGE VAN VLIET.

- 1 **TEN**, a set of beggars, with a title, on which are two beggars receiving alms from a man who leans over the cartridge, on which is written, *By t, geeve Bestaet ons leeye. J. G. Van Vliet fecit 1632.* They are marked *J. G. Van Vliet inv.* $3\frac{7}{10}$ — $2\frac{5}{10}$.
- 2 **TEN**, a set of figures, with a title, on which are two figures, a man and woman, holding a cartridge on which is written *J. G. Van Vliet fecit 1632,* $2\frac{7}{10}$ — $2\frac{2}{10}$.
- 3 **FOURTEEN**, a set of single figures, with a title, on which are two figures holding a cartridge, on which is written *J. G. Van Vliet fecit 1635,* $3\frac{5}{10}$ — $2\frac{5}{10}$.
- 4 **SIX**, a set of small figures with landscapes in the backgrounds, 2 — $1\frac{7}{10}$.

5 TWENTY TWO, a set of the Arts and Trades, $4\frac{5}{10}$ — $3\frac{4}{10}$.

6 EIGHTEEN, a set of the Manual Trades. They are in general marked *J. G. V. Vliet*, and measure about $8\frac{3}{10}$ — $6\frac{4}{10}$.

1 The Taylor,	10 The Besommaker,
2 The Carpenter,	11 The Turner,
3 The Basketmaker,	12 The Statuary,
4 The Cooper,	13 The Glazier,
5 The Baker,	14 The Hatter,
6 The Bricklayer,	15 The Weaver,
7 The Blacksmith,	16 The Currier,
8 The Whitesmith,	17 The Brazier,
9 The Shoemaker,	18 The Sailmaker.

7 FIVE, a set. The five senses. Sup. N°. 3, each $9\frac{5}{10}$ — $7\frac{8}{10}$.

1 SEEING. A philosopher in his study, reading by candle light, in a large book which he rests on a table, on which is a globe, and behind it a candle, concealed by the globe from view. The light has a fine effect on the front of the philosopher, as likewise on a book-case which is on the right side of the print. In the book is written *J. G. Van Vliet fecit 1634*.

2 FEELING. The barber-surgeon. He is probing the leg of a man who appears to be in great pain. A woman is looking at the operation with strong expression of pity in her face. Near a tortoise, which is crawling on the ground, on the left, is written *J. G. V. Vliet fec.*

3 HEARING. A concert. A man sitting and playing on

the lute ; another on the *German* flute, with a third singing and beating time ; on the right is another man standing.

4 TASTING. An old woman baking cakes on a stove in the right corner. One man is greedily feeding on a cake, while another is drinking the remains of a large jug of liquor.

5 SMELLING. Two men and a woman sitting at table. One of the men holds a pipe, and puffs the smook in the face of the woman, who appears to be disgusted with the smell of it. At the bottom towards the right is written *J. G. V. Vliet fe.*

8 The same subjects, of a smaller size. Sup. N°. 4.

9 SIX, a set. The history of the passion of our Saviour, viz. 1st, the last supper ; 2d, *Christ* betrayed ; 3d, the *Ecce Homo* ; 4th, the crucifixion ; 5th, the descent from the cross ; 6th, the resurrection.

10 The resurrection of *Lazarus*. Our Saviour is standing near the middle of the print, with his right arm extended upwards, and his left hand is gently raised ; he is addressing *Lazarus*, who is rising from the tomb, and supports himself on the sides of it with his elbows. There are several spectators in attitudes of astonishment ; one of them, behind the rest on the right side, holds a bow in his left hand, and has a quiver of arrows at his back. In a margin is written *J. G. Van Vliet fecit.* Sup. N°. 1, 14²/₁₈ — 11⁷/₁₈.

11 *Jesus Christ* with *Nicodemus*. Our Saviour is sitting on the left, and leaning on a table, on which is a

- candle burning ; he is addressing *Nicodemus* with great earnestness ; the latter sits opposite to him, holding a book which is shut, with both hands, $12\frac{1}{4}$ — $9\frac{7}{8}$.
- 12 A family. A man is sitting in the middle of the print on a hamper, in profile, turned to the left. On the left side is a woman with a child on her lap. On the right side, part of a winding staircase is seen ; on one of the steps is written *J. G. fecit*, $6\frac{1}{8}$ — $5\frac{4}{8}$.
- 13 A philosopher in profile, writing. He is turned to the left. On the right side is a bed. On the left, in a large book which is open, is written *J. G. fecit*. Above the book, part of a globe is discovered. The lamp, or candle, which illuminates part of the subject, is concealed from view, $7\frac{1}{8}$ — $5\frac{2}{8}$.
- 14 The ballad singers. A man and woman are standing elevated above the spectators ; they are singing, and selling their ballads. There are several figures in the fore-ground, and two houses with a church steeple in the distance. On the ground, near the left corner, is written, *J. G. Van Vliet. fecit*, 13 — $8\frac{6}{8}$.
- 15 The rat-killer. He is standing on the left, holding a pole, on the end of which is a cage with rats in it, and some rats suspended from it. He holds a packet in his left hand. Three men are standing, and one sitting at a table, on which lie his packets. Near the top is written *J. G. Van Vliet fecit*, 6 — $5\frac{3}{8}$.
- 16 The barber-surgeon. He is operating in the mouth of a poor man, while a boy opens a pouch, which hangs at his side, to rob it. Near the bottom is written *J. G. Van Vliet, fecit*, 6 — $5\frac{3}{8}$.
- 17 The card-players Two persons are playing at cards,

while two others are looking on, one of whom holds a glass in his left hand. Towards the bottom, on the right, is written *J. G. Van Vliet*, 7 $\frac{1}{10}$ — 5 $\frac{2}{10}$.

- 18 The backgammon-players. This piece consists of four figures ; two of whom are playing at backgammon. In the back-ground on the left is a bed.
- 19 A conversation. Ten persons are seated round a table, one of them is carving a ham, and another playing the cymbal, 8 $\frac{3}{10}$ — 11 $\frac{5}{10}$.
- 20 An officer with a girl on his knee. On the left, sits an officer, habited like a *Spaniard*, with a girl on his knee ; he supports her with his right arm, and holds a jug in his left hand. Before him is a covered table, with a bowl, a lemon on a plate, a pot of beer, a pipe, &c. upon it. Behind the officer is a bed, before which stands a woman holding a jug and glass, looking at the officer and the girl with complaisance. On the right, before the chimney, the officer's servant is toying with the servant-maid. Towards the left, at the bottom, is written, *J. G. Van Vliet fecit. Peysenaar excu.* 7 $\frac{5}{10}$ — 11 $\frac{5}{10}$.
- 21 A gentleman sitting with a lady on his knee, in an attitude of gallantry. On the left is a covered table, on which is a plate and glass. On the same side is a door shut. Towards the right is a chimney and a chair, 6 $\frac{6}{10}$ — 5 $\frac{3}{10}$.
- 22 The portrait of *Frederick Henry, Prince of Orange*. He is seen to the knees, and holds a truncheon in his right hand, his left is hid under a short cloak. His head is a three-quarters turned towards the left. In the margin is written his title, 7 $\frac{5}{10}$ — 6 $\frac{2}{10}$.

- 23 The portrait of the *Princess of Orange*.
- 24 A large allegorical print of *Maurice Prince of Orange*, in his chariot drawn by six horses, attended by the virtues overthrowing the vices.
- 25 Bust of an old man ; his head, which is bald, is a little inclined towards the left. His mouth is open as if he was in great pain. Sup. N^o. 6, 2 $\frac{7}{16}$ — 1 $\frac{7}{16}$.
- 26 Portrait of *Rembrandt's* mother reading. She is sitting on a carved seat with her right foot on a *Dutch* stove. This piece is after *Rembrandt*. In the top right corner is written *Rt. Van Ryn inventor ; J. G. Van Vliet fecit*, 11 — 8 $\frac{5}{16}$.
-
- 27 Six portraits of men, after the same.
- 1 A three-quarters with the hair frizzled. In the top left corner is written, *Rt. inventor*, and in the right, *J. G. V. Vliet, fec. 1634*, 9 — 7 $\frac{5}{16}$.
 - 2 *Philon* the Jew, in a fur cap, with a scarf round the bottom of it. In the top left corner is written, *Rt. van Ryn in. J. G. van Vliet fecit, 1633*, 8 $\frac{4}{16}$ — 7 $\frac{1}{16}$.
 - 3 A *Polander*, in a turban, with a plume of feathers and jewels. In the top right corner is written, *Rt. inventor*, and in the left, *J. G. V. Vliet fec. 9* — 7 $\frac{5}{16}$.
 - 4 A philosopher, or minister, in a calotte. In the top left corner is written *Rt. inventor*, and in the right, *J. G. V. Vliet fec. 1634*, 8 $\frac{5}{16}$ — 7 $\frac{1}{16}$.
 - 5 *Judas Iscariot*, from a capital picture of *Judas* returning the thirty pieces of silver. In the top left corner, is written, *Rt. inventor*, and in the right, *J. G. V. Vliet, fec. 1634*, 9 — 7 $\frac{5}{16}$.

- 6 An officer with a gorget, laughing. In the top right corner, is written *Rt. inventor*, and in the left, *J. G. V. Vliet fec. 9 — 7 $\frac{1}{16}$* .
-
- 28 An officer in profile, with a gorget and chain, and a fur cap with feathers in it ; after the same. In the top left corner, is written *Rt. V. Ryn inv.* in the middle 1631, and in the top right corner *J. G. V. Vliet fecit*, 5 $\frac{5}{16}$ — 5 $\frac{1}{16}$.
- 29 The daughters of *Lot* making their father drunk. They are sitting in the mouth of a cavern. At a distance *Lot's* wife is discovered, and farther off, on the left, *Sodom* in flames. In this piece the *chiaro-scuro* has a fine effect. In the margin is written *Rt. van Ryn inventor*, 1631, *J. G. Van Vliet fecit*, 11 — 8 $\frac{5}{16}$.
- 30 The baptism of the *Eunuch*. The *Eunuch* is kneeling on the ground, near the middle of the print, and turned to the right. Behind him stands *St. Philip*, with his right hand held over the *Eunuch's* head. On an eminence above them is a chariot, with horses and attendants. On the ground, in the middle, is written *Rt. V. Ryn inv. J. G. V. Vliet. fec. 1631*, 23 $\frac{3}{8}$ — 19 $\frac{3}{8}$.
- 31 *St. Jerome* sitting at the foot of a tree. *St. Jerome* is on the left, sitting at the foot of a stump of an old tree, behind which is a thatched hovel. He is reading in a large book, which he rests on a covered table. This piece is likewise after *Rembrandt*. In the bottom left corner, is written *J. G. Van Vliet fecit*, 13 $\frac{1}{16}$ — 8 $\frac{6}{16}$.
- 32 *St. Jerome* in the cave. This piece is esteemed the

chef d'œuvre of *Van Vliet*; it is extremely well executed, and produces a fine effect. Near the middle, *St. Jerome* is kneeling with a crucifix in his hands, with a large book open before him. To the left, on a bank, lie his hat, an hour glass, and several other things; below them is a mattress on some straw. On the right side, behind him, is seen the fore-part of a lion, lying on the ground. In the right corner, near the bottom, is written *Rt. V. Ryn in. J. G. V. Vliet, fec. 1631, 14¹/₁₀ — 11³/₁₀*.

- 33 *Isaac blessing Jacob.* *Isaac* is lying in bed with his arms crossed upon his breast. *Rebecca* stands at the foot of the bed, and is drawing the curtain aside with her left hand. *Jacob* kneels down by the bed side, resting his left hand, in which is a bow, on a step. On the right side is a covered table with a dish of venison upon it, and on the floor stands a large jug. This piece is after *Livens*; near the bottom is written, *J. Lievius inv. J. G. V. Vliet fecit. J. Tangena excudit. 18²/₁₀ — 15²/₁₀*.
- 34 *Susannah and the elders,* after the same. *Susannah* is sitting upon her clothes naked, before a fountain, which is on the right side of the print. One of the elders; who is behind her, pulls her backward by her right arm, which is extended above her head. The other has his left hand upon her breast, and turns his head, as if apprehensive of being discovered. She appears to be crying out in great anguish of mind. The transaction is in a garden; behind them is the trunk of a very large tree. The *chiara-scuro* in this piece, pro-

duces a strong effect. On the right, near a balustrade, is written *J. Lievense inv. J. G. V. Vliet fec.*

21 $\frac{7}{18}$ — 17 $\frac{1}{8}$.

- 35 *Jesus* and the *Samaritan* woman. Our Saviour is sitting by a well, leaning his left arm on the side of it. He is discoursing with the woman, who stands before the well. She rests her right hand upon the bucket, and holds a pitcher in her left. In the bottom left corner is written *J. P. Scooten pin. J. G. V. Vliet, 1655, 10 $\frac{1}{18}$ — 8 $\frac{2}{18}$.*



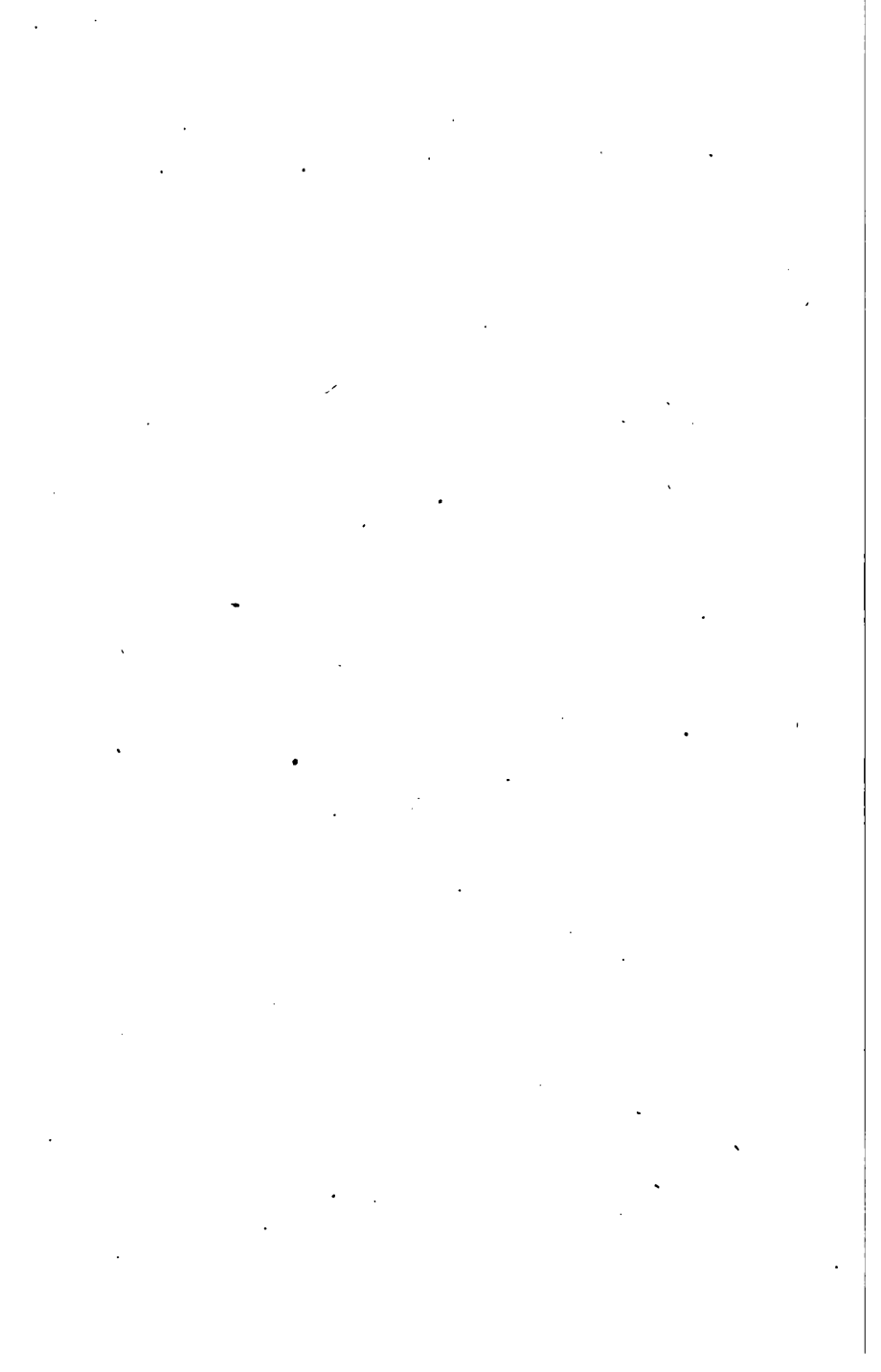
APPENDIX.



PRINTS

BY

REMBRANDT.



APPENDIX.

PRINTS BY REMBRANDT.

1 THE PORTRAIT OF REMBRANDT ETCHING.

This piece may be regarded as *presque-unique* ; it was in the collections of *M. Mariette*, and of *Mr. Hazard*. At the bottom, towards the left, is written *Rembran f. 1638*, the *dt* being omitted.

$4\frac{6}{16} - 2\frac{6}{16}$.

2 A LANDSCAPE OF AN IRREGULAR FORM.

This piece is described by *M. M. Helle and Glomy*, the editors of *Gersaint's* catalogue, as an *addition*, p. 320 ; and is introduced as N°. 237, by the editors of the *English* edition.

Towards the middle of the print is a low built house on the side of a canal. Above the roof appears the gable end of another house, which terminates in a point. By the side of these houses, on the right, are several trees, and a paling of wood. A road that

commences near the middle of the print is carried back towards the right before the trees. On the left, in the distance, are two windmills and a steeple. This piece is *extremely rare*; it is very lightly etched, and the impression from which the description is taken, was washed with *Indian* ink, in so masterly a manner, that it was probably done by *Rembrandt* himself. It measures on the right side $3\frac{1}{16}$, and on the left $2\frac{9}{16}$, by $8\frac{1}{16}$ wide.

3 A LANDSCAPE WITH A VIEW OF AMSTERDAM.

On the right are some houses, surrounded by trees, particularly a large one with a turret. A river runs through the fore-ground; on the left is a boat, wherein are three men, one towards the stern, and two forward. In the back-ground is a view of *Amsterdam*, with windmills, &c. and the sea on the right. In the middle are two small figures on horseback, one of which seems to be pointing out the prospect. This piece is one of those which *Rembrandt* washed with *Indian* ink. It is *presque-unique*.

$$2\frac{3}{16} — 6\frac{9}{16}.$$

4 COTTAGES.

Two thatched cottages are seen in perspective. That on the right is the largest; near the door is a window open, with two children standing before it; the chimney projects on the outside. The cottages take up nearly the whole of the print; on the left side, in the distance, a village is seen, with a church steeple. Near the middle of the fore-ground, a road commences, which is carried back before the cottages.

Their appearance is very picturesque, being decayed by time, and the thatch interspersed with moss and weeds. Between them are some low trees or shrubs. This, and the following piece, were in the collection of the late *Earl of Bute*, and regarded as *uniques*.

$4\frac{4}{10} - 7\frac{1}{10}$.

5 A BARN.

In the middle of the print is an old barn covered with thatch, which, like that in the last piece, is interspersed with moss and weeds. On the right side some bushy trees grow up to it. A cart wheel is reared against the back of the barn, and a piece of wood lies on the ground near it. On the left side is a man carrying two milk pails with a yoke. This piece was likewise in the collection of the late *Earl of Bute*, and is supposed to be *unique*. It is one of those pieces which *Rembrandt* washed with *Indian ink*.

$2\frac{9}{10} - 4\frac{3}{10}$.

6 A COTTAGE WITH A LARGE TREE.

On a rising bank, towards the right of this landscape, is a low thatched cottage, with a man sitting near the door-hatch. On the left side is the lower part of a large tree, the boundary of the print cutting off the top of it. To the right of the trunk, in the distance, is seen a castle on the sea coast. This print is faintly etched, somewhat in the manner of *Rembrandt*, but ought to be classed among the doubtful pieces. It was in the collections of *Pond*, and of the late *Mr. Browne*, and was considered as *presque-unique*.

$8\frac{1}{10} - 5\frac{9}{10}$.

7 PORTRAIT OF AN OLD MAN WITH A LARGE BEARD.

This is the plate N^o. 239, in the catalogue of *Rembrandt's* works. It was purchased in *Holland*, some years since, by *M. Le Conseiller Tribble*, and finished by *G. F. Schmidt*. It represents an old man in a long fur robe open before, with a scarf; round his neck is a chain with a medallion hanging to it. His right hand rests on some paper lying upon a table, on which is the bust of *Homer*, and some books. Above the table is a window, and in the back-ground, part of a book-case with a curtain. *Schmidt* has finished this piece extremely well, in the manner of *Rembrandt*; and as only fifty impressions were taken off, it is a *great rarity*, and much sought after.

5r⁶ — 4r⁶.

8 THE MOOR WITH A HAMMER.

He is turned to the right, and his face is nearly seen in profile. He holds a hammer in his right hand, and with his left takes hold of an ornament fastened to a chain that goes round his neck. He wears a turban, with a feather and jewels, which is more finished than the rest of the print. The back-ground is hatched on the left side as high as the head, and is lightly shaded as high on the right, gradually diminishing from the bottom. This piece is extremely rare. *B. & d'Haer - Burchin*

4r⁷ — 4.

Cal N^o 195.

9 A GROTESQUE HEAD.

This head is seen in profile, turned to the right. He wears a large cap waved both at the top and the

front, and shaded behind. His nose is blunt, his beard rather short and curled. Behind the head is a perpendicular line, reaching from the top of the print, nearly to the bottom ; another line crosses the upper part of the cap, and there are two strokes before the face. This piece is strongly etched in the manner of a wood print. It was in *Pond's* collection, and formerly in that of the *Burgomaster Six*, and is regarded as *unique*.

$$2\frac{5}{16} - 1\frac{9}{16}$$

FINIS.



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ERRATA.

P. 6, l. 28, for 294, read 293.—P. 8, l. 27, for 299, r. 298.—P. 14, l. 15, for 1654, r. 1634.—Before No. 38, the asterisk is omitted.—P. 30, l. 14, and 23, for *Berendreck*, r. *Berendrecht*, in *Rembrandt's* name the *d* is omitted, l. 26, for, *The first*, &c. r. *The first* is without the names, and is scarce. P. 100, l. 25, for 318, r. 318.—P. 110, l. 13, for 2 $\frac{1}{10}$ r. 2 $\frac{5}{10}$.—P. 221, l. 5, for 240, r. 340.—P. 224, l. 22, for 334, r. 344.—P. 282, l. 3, in some copies for 1671, r. 1631.—P. 309, No. 19, for Sup. No. 8, r. No. 3.



